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# The Musical Journal

AUGUST, 1909.

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THE "Majority Festival" of the Nonconformist Choir Union was happily favoured with a fine day, and everything passed off well. We heartily congratulate Mr. Frank Idle on his first appearance as conductor of such a large chorus. He managed his forces with marked ability, as those who knew him quite anticipated he would do; and the singers, for the most part, readily responded to his beat. Under such favourable conditions there is every prospect of the Union continuing to do excellent work. Much time and labour have been willingly spent by the Committee and the various officials during the past twenty-one years in bringing the work of the Union up to its present standard. Although there have been many changes, there are still a few left who took part in the foundation of the Union; to them especially it must be a source of much satis-

faction that the seed which has been sown in past years will go on yielding fruit for a long time to come.

The N.C.U. Choral Competitions were exceedingly satisfactory. Mr. Allen Gill, the adjudicator—no mean judge of choral work—spoke in very high terms of most of the choirs. The Barnsley choir (in the large choir section) came out first for the third year in succession, and therefore won the Challenge Shield as their own property. They sang magnificently, and fully deserved their victory. What soul-stirring music churches would have if they all had such a choir as that attached to Ebenezer United Methodist Chapel, Barnsley!

We are requested to call attention to the regulation that all nominations for the Executive Committee of the N.C.U. for next year must reach the Secretary, by letter, not later than Sept. 1st.

A former London Free Church musical worker, Mr. Arthur H. Greene, now Director of the Music at the Baptist White Temple, Oklahoma, U.S.A., sends us several weekly service lists, containing not only the hymns and calendar for the week, but brief pastoral notes. Amongst the latter in one of these lists we find this paragraph: "Do you enjoy the music of our splendid choir? Nice thing to tell them about it once in a while. Nothing good without work, and the worker deserves a reward." Excellent advice! Organists and choirs, as well as ministers, value very much an occasional word of appreciation. It helps to grease the wheels. We are glad our friend is doing such excellent work in America.

A Weymouth clergyman has been rebuking some members of his choir for assisting in the services of other denominations. It seems that these offending members had the audacity to take part in a service of the Weymouth Brotherhood, which, though it holds its meetings in a Wesleyan Church, is unsectarian. This Brotherhood has done an immense amount of good in the town in drawing in men who never went to any place of worship; but the clergyman in question will have nothing to do with it. His choir were consequently brought together to hear a letter from him read, objecting to their proceedings. Strange to say, the members of the Brotherhood orchestra have assisted at services in a mission church under the control of this clergyman. Perhaps he was not aware of it. If he was, it seems as if he was willing to take what he could get, but not very ready to assist others. What a vast amount of harm such narrow-mindedness does!

From a musical point of view the recent Handel-Mendelssohn Festival was a great success. Better choral singing has never been heard at these Festivals. But the rows of empty chairs were distinctly depressing. The explanation given is that for former Festivals some thousands of

free tickets were distributed, which were withheld on this occasion. Further, it is stated that the Good Friday concert was such a big success that an increased attendance was expected at the Handel Festival, so more seats were provided than for any previous Festival. Probably the high prices asked were prohibitive. The authorities would be well advised to aim in future for a large audience at reasonable prices rather than for the select few at a high figure.

Madame Clara Butt and Mr. Kennerley Rumford paid what we understand is an annual visit to the Men's Meeting at Whitefield's Tabernacle on a recent Sunday afternoon, and delighted the men with their singing. It is very pleasing to know of singers (who can command such high fees) willing to go and help in such a good work as that done by Mr. Silvester Horne and his friends.

An earnest and enthusiastic choir is always to be commended. It is interesting to note that perhaps the main object the members of the Vineyard (Richmond, Surrey) Congregational Choir had in entering for the N.C.U. Competition at the Crystal Palace, was to secure a further contribution towards the fund for a new organ which they are setting themselves to raise; and they were able to take back with them a cheque

for two guineas. Although only inaugurated last March, the new organ fund already amounts to close on £40, which sum includes not only the prize won at the Crystal Palace, but also a prize of five guineas won at a recent eisteddfod held at Gunnersbury Congregational Church. Another item of interest in this total is a sum of over £12, the proceeds of a lecture given in Richmond by Mr. Frank Lyne, Mus. Bac, and also a further amount of a guinea-and-a-half, being the prize won by that gentleman in the June hymn-tune competition in the JOURNAL. The members of the choir and their immediate friends are contributing upwards of two-and-a-half guineas a month towards the fund, and already Mrs. Lyne, the conductress, and Miss Matthews, the organist, are busy arranging a concert to be held early in the New Year, from which it is anticipated a handsome profit will result. This is indeed a fine story of a choir's enthusiasm.

We are glad to hear that a Choir Union has been formed in Bradford, with every prospect of much useful work being done. Although the preliminary meeting was held only a month or so ago, twenty-six choirs have already become affiliated, and arrangements are being made to hold the first Festival in February next. Mr. J. A. Midgley, 114, Arncliffe Terrace, Bradford, is the Hon. Secretary

### Passing Notes.

I have been reading through the various lives of Liszt in connection with a commissioned article on "Liszt's Relations with Women." That is a subject I am not going to discuss here, you may be sure! It is too vast. Nietzsche has a synonym for Liszt, and it is in this form: "Liszt, or The Art of Running after Women." Sometimes, nay often, the women ran after him, of course, just as in later times they have run after Paderewski. That "ivory profile" of his, those phenomenal fingers applied to the keyboard, proved an almost diabolic fascination for the fair sex. A Polish Countess once received him in her boudoir literally ankle-deep in rose leaves. At St. Petersburg, high-born ladies assailed him on the steps of his hotel and crowned him with flowers. Four noted beauties of the Prussian Court had their portraits painted, representing themselves as Caryatides supporting his bust. Ladies begged and preserved as priceless treasures the stumps of his cigars. There is even a story of a bevy of princesses and Court beauties at St. Petersburg fighting with each other for the rind of an orange which he had sucked and thrown away! I wish I had heard this prince of pianists, who, I suppose, has never been equalled to this day. I find him telling that for many years he practised twelve hours every day. There is work for you!

There is an unfamiliar story of Liszt which may

excusably be quoted this holiday month. It is well known that Liszt and Chopin were great friends until a coolness sprang up between them over the miserable George Sand business, which so blighted Chopin's later years. Well, once in Paris, Chopin and Liszt played at Chopin's rooms. Some of the listeners were kind enough to say that the style of both was marvellous, but that with all due recognition of Liszt's unequalled technique, he could not play Chopin's compositions like Chopin himself. Liszt modestly agreed. Later on in the evening Chopin was asked to play again. Liszt whispered a few words in his ear, after which Chopin said: "Will you allow all the lights to be extinguished? It will be more dreamy, more poetical." It was done. The player began, and the performance was, if anything, still more heart-rending, more tearful, more romantic. When at last the piano was silent and a light was brought in, they nearly knelt to Chopin, who quietly said: "It was Liszt who played, and he deceived you all."

It reminds me of the classical story of Apelles, at whose grapes the birds had pecked, and who asked Zeuxis, when he brought him a picture covered with a light gauze, to remove it and let him well admire his masterpiece. But the gauze was painted, and Apelles said: "You have done a greater wonder than I have, for I deceived only birds, and you have deceived me,

who am an artist." So, to deceive the great artists assembled in Chopin's rooms is what only Liszt in the whole world could have done. We shall never have another Liszt, just as we shall never have another Paganini. There was something unique and electrical and uncanny about the powers and the personality of both these demon instrumentalists.

A reader of the JOURNAL asks me if I believe that the "horrible music" of Strauss and Debussy, and certain other daring spirits of the modern school, will really live? This is a poser. I never prophesy unless I know; and I am too well acquainted with the facts of musical history and biography to make any foolish predictions in regard to the future of contemporary music which may not fit in with one's notions of what music should be. I am old enough to remember when Wagner was regarded as a musical madman; when people talked jestingly of his great music dramas as "the music of the future—for lost souls." Prosper Mérimée, who furnished the story for "Carmen," declared that he could compose some things as good as "Tannhäuser" after hearing his cat walk over the piano keys. When "Lohengrin" was first performed in London, one brilliant critic described it as an opera without music! When Mapleson first proposed to produce it at Her Majesty Theatre, the idea was scouted as ridiculous. What would these depreciators think of themselves if they could rise from the dead to-day and discover the extraordinary vogue that Wagner has obtained?

Every composer who has ventured out in a new line has had the same experience. Schumann said he would never have got his works published at all, if he had not made himself feared as the editor of a musical journal. And who does not remember what the so-called critics said about Beethoven's earlier works? One critic described certain of his compositions as "the confused explosions of a talented young man's overweening conceit." Another compared the second Symphony with a monster dragon wounded to death and unable to die, "threshing around with its tail in

impotent rage." Even Weber declared of one of the Symphonies (the seventh) that "the extravagances of this genius have reached their *ne plus ultra*, and Beethoven is quite ripe for the madhouse." When "Fidelis" was first performed in 1805, the composer was told that never before had anything so incoherent, coarse, wild, and ear-splitting been heard. So, with all this in my mind, I am not going to pronounce about the future of Debussy, Strauss, and Company. I do not personally care for their music; but the great composer is always in advance of his time, and it is just conceivable that a hundred and fifty years hence Strauss may be regarded as the greatest musical genius that the close of the nineteenth century produced.

People, you see, have such different ideas of music and its functions. I was talking with Herr Eckhold about Strauss the other evening. "Well," he said, "some of his music is torture to listen to, but it is pleasant torture." That seems like a contradiction in terms, but the meaning is perfectly plain. There are people who positively enjoy some kinds of torture. Ossian, the Gaelic bard, has a phrase about "the luxury of woe." I have known individuals who liked being sad, and indeed cultivated sadness, as you and I would cultivate joy. It is this feeling that partly explains the phenomenal vogue of Tchaikowsky's "Vathetic" Symphony, which is darkened by melancholy of the most morbid kind from beginning to end. It would not have been listened to in the healthy old days of Tom Jones and Parson Adams, when they had beer for breakfast, and seldom died of anything but old age. Music ought to make us happy and not miserable. I have no sympathy with the young lady who said she never played Mendelssohn "because there were no wrong notes." These later day men, Strauss and Debussy and the rest, are continually rushing us through the thorn bush of discord, and sending us home from the concert room bleeding. I still prefer the bright sunshine of a Haydn or a Mozart Symphony. There is misery enough in the world without calling upon music to add to it.

J. CUTHBERT HADDEN.

## Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS. DOC., UNIVERSITY OF TORONTO; F.R.C.O.;  
L. MUS. L.C.M.; L. MUS. T.C.L.

(Author of "The Student's Harmony," Editor of "The Woolhouse Edition," etc., etc.)

CONSIDERABLE interest has been awakened by the suggestion made by Sir Frederick Bridge, at the annual dinner of the Royal College of Organists, to the effect that the Council of the College should form an Organists' Benevolent League, "having for its object the relief of those who, through misfortune, illness, or other adversity, needed pecuniary assistance." This is a step in the right direction. Large amounts of money are being realized by certain chartered bodies as the result of the boom at present obtaining in their

diplomas. These moneys are nearly all contributed by professional musicians. It is, therefore, only fair that the needy members of this class should be the first to benefit by the surplus. That such a surplus does exist is proved by the published investments of the various Colleges, and the Royal College of Organists in particular. The Fund, however, if formed, will need very careful administration. For anything administered by a clique in the interests of another clique eventually becomes a financial scandal.



And it should not be forgotten that there is a standing obligation on the part of the Council to adopt Sir Frederick's suggestion. Indeed, it should never have become necessary for that suggestion to have been made. For in 1873 a Benevolent Fund formed part of the College's activities, and a collection of £54 9s. was taken up at a special service held in St. Paul's Cathedral. What became of this money I cannot say; but I do not doubt but that good use was made of it as, probably, the College accounts of that date may show. But I certainly think that the musical public and the supporters of the College are entitled to some enlightenment as to why and wherefore this fund ceased to exist.

The recent discussion concerning sound and colour which has been troubling the waters (*i.e.*, the columns) of one or two English journals, has now found its way to America. The Editor of the *New Music Review*, while quietly poking fun at the individual who asserted that the vowel "o" was chocolate-coloured, says, "It all rests with the individual; and two persons, however sympathetic they may be, never hear music in exactly the same way." That music, as Mr. Hadow says, is "suggestive rather than articulate," we all know. But the only definite colour-suggestion created by music, upon which the majority of people would be likely to agree, is that described by the blind man who, when asked what he thought the colour scarlet resembled, immediately replied, "the sound of a trumpet." And this suggestion of the most brilliant and penetrating of colours by the sound of the most brilliant and penetrating of musical instruments, is a suggestion which deserves something more than unconditional rejection.

The actions and utterances of mere singers do not, as a rule, interest me. But every artist has a right to be heard when he or she speaks intelligently upon his or her special department of musical activity. It is in this manner that Signor Caruso has been writing in the columns of the *Gentlewoman*, and his words upon the importance of keeping time are of special value in this neurotic age,—an age in which we are in sore danger of forgetting the truth and value of Shakespeare's words:—

"How sour sweet music is  
When time is broke and no proportion kept."

Nearly all the amateur singers and instrumentalists I meet with, and a good many professionals also, imagine, or seem to imagine, that the effect of their performance is in exact proportion to their departure from the strict *tempo*. "Such persons," says a musical contemporary, "are neither artists nor musicians. People who deliberately sing *out of time* invariably find at last that they are unable to sing *in time*." Such vocalists and soloists as these I always refuse either to engage or to accompany. The true artist takes considerable liberty with the *tempo*, but he takes it in a place in which every competent musician would expect him to do so, and would be surprised if he did not do so. One of the hall-marks of a good performer is not so much the employment of the *tempo rubato* as the place and the manner of its employment.

Books dealing with the purely scientific or philosophic aspects of music are not calculated to create a great sensation. Yet quite a respectable number of these are from time to time launched upon the waters of public reading, in spite of the fact that many of these works mystify rather than enlighten the unprofessional reader. Whether that recently published work, "The Rhythmic Conception of Music," by Miss Margaret H. Glyn, the translator of Wagner's "Parsifal," comes under this heading I would prefer not to say. What I would like to say is that in this book, Miss Glyn has done one real service to musical students; and that is, as one of her admirers expresses it, "proving conclusively that the established idea, that modern music owes its greatest development to the artificial theories fostered by the Catholic Church is utterly fallacious. Music, like science and freedom of thought, has developed in spite of Rome's influence, and not because of it." Of course this fact is not an original finding. Many of us have known it and taught it for years. Indeed, I believe I have said it in these columns more than once, only in language vastly different to that above quoted. My gratitude to Miss Glyn is due to the fact that she has emphasized my teaching. And, as a teacher, she has a tremendous advantage over me. She is a lady. Therefore the public would be too polite to contradict her as they would a mere man.

## Lines and Spaces.

By J. R. GRIFFITHS, MUS. BAC.

THE holiday season is upon us once more. May the Fates be gracious, and grant us a warm, sunny August and September as a recompense for the cold and rain during June and July! A friend of mine in Leipzig must have had holidays in his mind when he sent me the other day a reprint of a letter written by Mendelssohn to the members of his orchestra in Leipzig. Writing from Berlin on August 9th, 1841, he thus addressed his men:—

"Highly-esteemed Gentlemen,—I cannot forego thanking you once more for the great pleasure you gave me on the evening of the 28th ult., just before my departure. I attempted then by word of mouth to express to you that this token of your goodwill and of your lasting friendship would never be forgotten by me; and how greatly it touched me, and how I thanked you from the bottom of my heart. Since my arrival here, it has seemed to me that I

must thank you all once more, and not only for the token of your friendship to me, which in itself was very precious, but also for the friendship itself which during the past six years has been constantly shown me, friendship which has unaltered from the moment of my arrival till the moment of my recent departure. And while during this period I cannot remember a single unpleasant impression or unhappy hour, but on the contrary, rich, uplifting, and artistic enjoyment, so I feel I must say again, that I shall be conscious of your kindness my whole life long, and I pray this feeling between us may ever be cherished. Auf Wiedersehen! (To our next happy meeting). With sincerest esteem, your grateful

"FELIX MENDELSSOHN BARTOLDY."

Can it be wondered at that with such evident tokens of appreciation of the labours of his orchestra, Mendelssohn was idolized by the men?

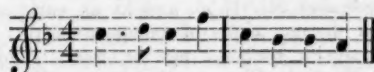
I did not hear the Handel Festival this year. But I cannot help feeling how deeply stirred Mendelssohn would have been could he have heard his *Elijah* at the Crystal Palace. He was always at home in "dear old England," and could go into raptures over anything and everything English, including its smoky chimneys! He would have revelled to hear his great Baal Chorus interpreted by that grand Festival choir. It was quite an inspiration, surely, that led the authorities to include in this, the year of the centenary of his birth, two such representative works as *Elijah* and the *Hymn of Praise*.

But I should like to take exception to one remark uttered by Dr. Cowen, the conductor, to a representative of the Press. He stated what it felt like to conduct 4,000 singers, and said it was an experience only enjoyed by three men,—Costa, Manns, and himself. Now, strictly speaking, the Handel Festival Choir has, of course, only been conducted by these three men. But there have been scores of choirs 4,000 strong, whose singing has been conducted by other men. Mr. Minshall has led such a force,—the Nonconformist Choir Union—about twenty times (in 1908 the actual number of singers and players passing through the turnstiles was 4,220); Mr. William Whiteman, the conductor of the Sunday School Adult Choir, and Mr. Allen Gill, of the Co-operative Festival, have had the experience over and over again, and so have the conductors of the Annual Tonic Sol-fa Festival. These men, to say nothing of many others, have all known what it was to lead huge choirs at the Crystal Palace. Like Dr. Cowen, they knew also what it was to feel confused at first at the interval between the beat and the sound; and doubtless they could speak of the sensation of feeling cold one moment and hot the next. I don't suppose Dr. Cowen meant to underrate the labours of other conductors; but it is just a little singular he did not recall what

had been done on the Handel Orchestra by other men than the conductors of the Handel Choir.

Speaking of the Tonic Solfa Festival reminds me that last week I saw for the first time Earlham Hall, Forest Gate, which was formerly the Tonic Solfa College. It was most interesting to look over the building and to see one result—out of many—of the labours of the founder of the Solfa movement. I believe it was originally the design to make the upper hall open on to a corridor and overlook a quadrangle where large open-air festivals could be given to the masses of the people. Apparently, this laudable object was not attainable at Forest Gate (though it has been attained at the Crystal Palace and elsewhere). But the system itself has, directly or indirectly, spread itself over every part of the English-speaking world, a result which is still better. The building for some years has been the headquarters of the Forest Gate School of Music, founded by the late Mr. Harding Bonner, and now known as the New Metropolitan Academy of Music. Mrs. Harding Bonner and her sons worthily uphold the musical traditions of the place, and the Academy is a power for good in the neighbourhood.

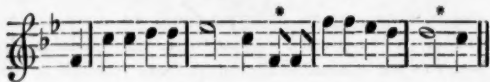
Can any of my readers tell me the first appearance of the melody associated with the words, "Now the rosy morn appearing"? The melody starts as follows:



It has recently borne the name, "Llanberis," and has passed into some of our School hymnals. In Curwen's "School Music" (1852) it appears as "Moss Lane." The other day I tracked it down to a Miscellaneous Collection of Songs published circa 1796. On the title page is the statement, "The Italian Airs adapted by Mr. Shield." I shall be glad of any information.

A few years ago I gave the earliest known source of the tune "Wir pflügen," the tune associated with the words, "We plough the fields and scatter." Through the kind help of the Rev. James Mearns, Sub-Editor of Julian's Hymnology, it was tracked down to Hoppenstedt's "Lieder für Volksschulen," 1800. But though we got thus far, it was difficult to decide how the tune came into use in England. It seemed easy to account for its introduction in Hymns A. & M., 1868, as it had appeared in conjunction with Miss Campbell's translation of Claudius' words in the Rev. C. S. Bere's Garland of Songs, 1861. And doubtless Bere's use of it was suggested by the appearance of the tune (with words translated by the Rev. S. F. Smith) in the Bible Class Magazine for 1854. But where did the Editor of the latter magazine get it from? I think I have now discovered this source. In 1847 there appears to have been an unusually good

harvest, and this fact resulted in the publication the same year of a Thanksgiving hymn to celebrate the event. This, together with the tune—which is the one we are speaking of—is to be found in the British Museum, under the title “‘O nation, Christian nation,’ a Thanksgiving Hymn for the abundant Harvest of the year 1847, by M. F. Tupper, Esq. Adapted to a German Air, by Rev. H. W. Majendie, Speen, Berks.” The melody is almost as we have it, but the following variation is worth quoting:



### Dr. Charles W. Pearce.

ONE of the most hard-working Musicians in London is undoubtedly Dr. Charles W. Pearce, the Director of Examinations at Trinity College of Music. But he is a man of method, and gets through his numerous engagements systematically and without fuss. He is a quiet worker, but very thorough, and what he undertakes to do will most certainly be carried through. He has a very wide and well-deserved reputation as a most capable all-round musician, and he is greatly esteemed by his pupils and musical brethren.

Charles William Pearce was born in Salisbury, on December 5th, 1856, and at an early age he showed distinct signs of being musical. When about eleven years of age he was a choir boy at S. Martin's Church, Salisbury. He was at the same time studying the organ under Mr. Theodore E. Aylward (who was a pupil of Dr. S. S. Wesley, and afterwards organist of Llandaff and Chichester Cathedrals), and so well did the lad play, that when only fourteen years of age he was appointed organist of S. Martin's Church, where he did very good work for one so young. Being anxious to become a thoroughly efficient musician, he took lessons in pianoforte playing and composition from Mr. C. J. Read, of Salisbury, which proved of considerable help to him.

During those Salisbury days, young Pearce's bosom friend was a lad named Harry Harding, now known as Dr. H. A. Harding, Hon. Secretary of the Royal College of Organists. Harding had a great reputation as a pianist, and Pearce was known as the “boy-organist.” It is also interesting to record that these two “chums,” together with the veteran Dr. Warwick Jordan, are the three present trustees of the College.

In 1873, young Pearce moved from Salisbury to London, in order to become an articulated pupil of Dr. C. G. Verrinder, then organist of Christ Church, Lancaster Gate, and also of the Jews' Synagogue in Upper Berkeley Street. The experience there gained was very valuable and helpful, and he remained under Dr. Verrinder till 1877. But in the meantime he had been appointed organist at S. Luke's Church, Old Street, a position previously held by Henry Smart. For

Our readers will see from the asterisks the alterations. Thus “Wir pflügen,” a tune which from the first has been associated with a harvest hymn. The writer of a review of Hymns A. & M. was considerably beside the mark when he said in 1868, this “vulgar tune must originally have been a *drinking song*.”

I notice that the Vicar of Stantonbury (Rev. Allan Guest) has published a collection of fifty-one hymn tunes. It is said that the majority of the verses are to be found in Hymns A. & M. But there are some original poems therein, one of which is termed “The Devil's Lament.” I wonder if the music to this is marked to be sung “*lamentoso*”!

this appointment there were fifty-nine candidates, a competition at St. Paul's Cathedral, with Sir John Stainer as judge, deciding the matter.

Thoughts of degrees were now occupying young Pearce's mind, and in 1879 he passed the “Previous” examination for the B.A. degree at Cambridge. During the two following years much hard work was put in, and in 1881 Mr. Pearce took his Mus. Bac. degree at Cambridge, he being the first to pass that examination under the new regulations imposing an Arts' test. The exercise for that examination was a church cantata, *Sponsa Christi*. During the same year he took his F.R.C.O. and L.Mus., T.C.L., both by examination.

In 1881 Mr. Pearce became a pupil of Dr. E. J. Hopkins, of whom he speaks in terms of the greatest affection. A warm friendship sprang up between them, which ripened as years passed by. Probably no man knew dear old Hopkins and his joys and sorrows better than his pupil and friend. In the later years of the famous Temple organist, the relationship between the two became almost like that of father and son.

In the year 1882 Mr. Pearce was appointed Professor of Harmony, Counterpoint, and Composition at Trinity College. About the same time he became a member of the Council of that College, and also of the Royal College of Organists. The degree of Mus. Doc. was taken at Cambridge in 1884, his exercise being an oratorio, *Lux Benigna*.

The post of organist at S. Clement, Eastcheap, becoming vacant, Dr. Pearce was in 1885 appointed by Sir John Stainer to that position, where he still continues to do excellent work. This church has only had five organists in nearly two hundred years. The position was occupied by Henry Purcell (son of Henry Purcell of Westminster) from 1711—1765; Jonathan Battishill (the well-known chant and anthem writer), 1765—1801; John Whitaker (the glee writer), 1801—1847; John Alexander Jopp (one of the founders of the R.C.O.), 1847—1885. All these men died in harness. The organ was built by Renatus Harris, and was paid for (according to the churchwardens' accounts) in 1695. But there seems to be no



record of a regular organist until young Purcell was appointed in 1711. The instrument (a three-manual with a beautiful tone) was rebuilt and modernized in 1889 by the late Henry Wedlake, under the direction of Drs. E. J. Hopkins and C. W. Pearce. The services are cathedral in character, with a choral celebration of Holy Communion every Sunday, and an anthem at Evensong. The Bristol Psalter is used, and the New Metre Hymnal, edited by the Rector, Minor Canon W. J. Hall, of St. Paul's Cathedral, and the late Mr. James Langran, Mus. Bac. The choir consists of ten boys and six men who are paid. It was in this church (before the great fire) that Bishop Pearson delivered his famous "Treatise on the Creed," in the form of sermons. This book is still a text book for ordination candidates. A copy of the original edition—presented by the author—is preserved in the Church.

The year 1887 was a very important year in Dr. Pearce's life, as he then married Miss Agnes Bird, a daughter of the late Frederick Bird, Esq., J.P., of Midsomer Norton, Bath, a lady who has been a true helpmeet to him during his career. They have four children, one son and three daughters. The son, though inheriting a taste for good music, has made up his mind to enter the medical profession. At present he is classical scholar at Marlborough College, Wiltshire.

Various appointments have been showered on Dr. Pearce in recent years. In 1891 he was elected Dean of Trinity College, and in 1892 he was elected Honorary Treasurer to the London Section of the Incorporated Society of Musicians, in succession to the late Charles Edward Stephens. 1894 saw him elected the Honorary Treasurer of the Union of Graduates, and in 1897 he was made a member of the Philharmonic Society. In 1898 he was appointed Professor of Harmony and Composition at the Guildhall School of Music, while in 1902 he was chosen as Queen Victoria Lecturer at Trinity College, and in 1908 he was elected Dean of the Faculty of Music at the London University, in succession to Sir Walter Parratt.

As an Examiner Dr. Pearce has had very much experience for various institutions. From 1888 to 1891 he was examiner for the Mus. Bac. degree at Cambridge. About the same time he was appointed honorary examiner to the London Society for teaching the Blind, in succession to Dr. Hopkins. He was also appointed examiner for diplomas at the Royal College of Organists. From 1895 to 1897 he was one of the examiners for Mus. Doc. degree at Cambridge. From 1901 to 1904 he examined for degrees at the London University. In 1902, 1903, and 1905 he acted similarly at the Royal College of Music. In 1902 he was appointed Director of Examinations at Trinity College, in succession to the late Dr. James Higgs. In 1905—7 he examined at the University of Manchester, and from 1907 to 1909 he has been External examiner for diplomas at the Royal Manchester College of Music. Few men can have done so much examination work as Dr. Pearce, and it may be truthfully said that he

is always popular with those going up to be examined.

For twelve years Dr. Pearce was honorary choir-master of the East London Church Fund Festivals, which were held once a year at St. Paul's Cathedral.

As a recitalist Dr. Pearce is well known, for his services are much in demand. His programmes are always interesting, and his selections of a high standard. His playing is clear and solid, and, as will be presumed, free from the "tricks" which disfigure some performances.

Dr. Pearce is an instructive lecturer. He has appeared in that capacity before the Incorporated Society of Musicians; also before the Musical Association, where he has dealt with such subjects as, "Treatment of Ancient Themes in Modern Music," "Modifications of the Day Theory of Harmony," "Listening to Music," and "The Organ of 100 years ago." At the London Institution he has lectured on "The Songs of Schubert and Schumann," and "Lives of Henry Smart and E. J. Hopkins." He has also given several lectures at the E.C.O., and since the lamented death of Dr. E. H. Turpin he has taken the position of Lecturer on Musical History at Trinity College.

As a composer, arranger, and writer on musical subjects Dr. Pearce's name is very familiar. He has published cantatas for Christmas, Easter, Passion-tide, Ascension, and Harvest. For male voices he has written *Encladus* and *The Lifeboatman*. It is perhaps in music for the organ that he shines most. For that instrument he has written two Sonatas, two Symphonic Poems, Fantasias, Postludes, Preludes, and Fugues, besides many books of original pieces and arrangements. He has published *Voice Training Studies* (in connection with Emil Behnke), *Text Books for Trinity College*, *Rudiments*, *Students' Counterpoint*, *Composers' Counterpoint*, *Mendelssohn's Sonatas critically discussed*, *Organ Accompaniment to the Psalms*, *The Organist's Directory*, *The Organist's Christian Year*, *Notes on old London Churches and their Musical Associations*, *Life of Dr. E. J. Hopkins*. Jointly with Dr. C. Vincent he is Editor of *The Organist and Choir-master*.

Dr. Pearce's chief interest is now centred in Trinity College of Music, an institution which has done so much to encourage good musical education during the past 37 years. As the Director of Examinations he has a very prominent and important position in the College, the duties attaching to which he discharges with his well-known thoroughness. He is most ably backed up by his old friend and colleague, Mr. G. E. Bainbridge, the Director of Studies. The utmost confidence can be placed in all the doings of the College, and everything belonging to it will bear the strictest investigation. It is not a money-making concern. Of course the Professors are paid for teaching; but the income and property of the College, from whatsoever sources derived, are applied solely towards the promotion of the objects of the College, and no portion thereof is paid or transferred directly or indirectly by way of dividend,

bonus, or otherwise howsoever by way of profit to the members of the Corporation. The examinations are conducted fairly. If a certain standard is reached the candidate passes; if not, he or she fails. There is no wholesale passing (whatever the standard may be) to make a big show, or as a temptation to musical students. That there may be something like uniformity amongst the examiners, Dr. Pearce occasionally goes with an examiner and makes independent notes of the performances. If, on comparing notes, he finds the examination too lenient, or too severe, he tells him so. It is a remarkable fact that not a day passes without an examination in connection with T.C.L. being held in some part of the world. The College was founded 1872, the first public examination being held in 1874. The first local examination on musical knowledge (paper work) was held in 1877, and the first local examination

in vocal and instrumental music in 1879. Trinity College was the first to hold local examinations, and since they were established, more than 400,000 candidates have been examined. Upwards of 25,000 are examined annually at the 300 local centres now established in the United Kingdom, the Colonies, and India. Such an institution must have a most beneficial effect on the musical education of the young people of the world. Long may it prosper, and long may Dr. Pearce be found devoting his time and ripe experience to the work.

BROAD NIB.

Messrs. Crewsher & Co., of Bradford, ask me to state that they are the publishers of Mr. Arthur Pearson's Cantata, *The Rest that Remaineth*, referred to in last month's issue.

## *Miss Margaret Furness, A.R.M.C.M., and Cheetham Hill (Manchester) Wesleyan Church.*

ONE of the interesting items of the proceedings at the recent Nonconformist Choir Union Festival held at the Crystal Palace, was the Organ Recital by Miss Margaret Furness, Associate of the Royal Manchester College of Music. The organ is not an easy one for a gentleman to tackle; but for a lady—especially one who has had no previous experience of the instrument—it is specially difficult. But Miss Furness went through the ordeal with great credit to herself, and gave much pleasure to her large audience. She is an accomplished player of whom more will undoubtedly be heard.

Margaret Furness at an early age gave evidence of a liking for music, especially of a classical character. At the age of six she commenced the study of the pianoforte, and made such progress in the next two years, that she was able to play most of the accompaniments to the *Messiah*

solos. Later, her services were much in demand in connection with choir work and entertainments, she being

considered an excellent accompanist. She became deputy organist at Rydal Mount Wesleyan Church when twelve years old. At thirteen, the position of organist becoming vacant, it was offered to and accepted by her. Having accepted the position, in order to become thoroughly efficient she took organ lessons at the Royal Manchester College of Music, under Dr. J. Kendrick Pyne, and in the "Theory of Music" under Dr. Carroll and Dr. Keighley. At the close of her third year, under these excellent teachers, she succeeded in gaining a diploma as a performer and teacher of the organ and pianoforte.

About this time the trustees of the Cheetham Hill Wesleyan

Church advertised for an organist, and Miss Furness, being one of several chosen for a final test, was



MISS MARGARET FURNESS, A.R.M.C.M.

ultimately unanimously elected to the position, which she has held for the past four years with satisfaction to all.

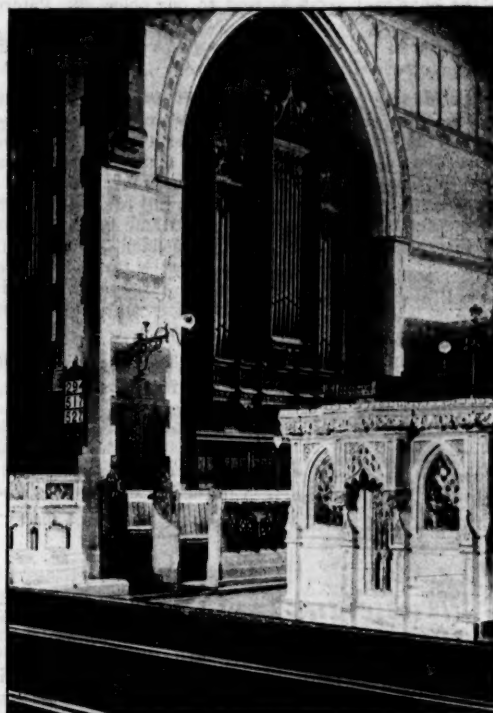
The church is an important one. It was opened in 1896, and was built at a cost of about £14,000. It has seating accommodation for about 900 persons. The organ—a fine 3-manual instrument—was built by Messrs. Wordsworth & Maskell, of Leeds, and cost nearly £1000. It contains (including couplers) 37 stops. Mr. Henry Walker, organist of Sir Charles Hallé's Concerts, was appointed organist when the organ was built (in the old chapel), in 1877, a position he held till his health gave way. In 1882, Mr. T. G. Mason—Mr. Walker's deputy—succeeded him. On his resignation, in 1890, Mr. Henry Coupe accepted the position, but in 1905 he resigned on account of ill-health, and Miss Furness followed. She being only seventeen years of age, it was felt, especially by her parents, that although she was qualified, she was too young to undertake the duties of teaching the choir, so Mr. John Taylor (who had worked with her at her previous church) became choirmaster. Under their joint control the music has been of a very high

standard. The choir is voluntary, and is altogether thoroughly efficient. Several prizes have been won in recent years at the competitions organised by the Manchester Nonconformist Choir Union. Each year about Christmas time, performances of "The Messiah,"

"Elijah," "42nd Psalm," "Hymn of Praise," have been given, with Miss Furness at the organ. On these occasions the choir has been augmented.

A little short of a year ago Miss Furness was appointed accompanist to the Manchester Nonconformist Choir Union, and in that capacity has given complete satisfaction. The talented conductor, Mr. Granville Humphreys, speaks in very warm terms of the help she has rendered. To mark their appreciation of her services, the members of the Union recently presented her with a handsome bag. Harold Lee, Esq., J.P., in making the presentation, testified to the admirable service Miss Furness had rendered

the N.C.U. Mr. Joshua Knowles, J.P., Mr. Granville Humphreys, and Mr. C. Ashley all spoke in a similar strain. Mr. A. Swindells, the energetic Hon. Sec., in a facetious speech, replied on behalf of Miss Furness. Such a presentation testifies not only to her ability, but to her popularity, and promises well for her future prosperity.



INTERIOR OF CHEETHAM HILL WESLEYAN CHURCH.

## PRIZE COMPETITION.

THE prize of one guinea offered in our June Competition has been awarded to

MISS ISABEL REYNOLDS, A.R.C.M.,

Astolat, Burnham-on-Crouch,

for her setting of "Oh, holy, heavenly Father."

All the prize tunes purchased in these competitions will be published on January 1st, 1910.

For our August Competition we offer a prize of *Five Guineas* for a *Christmas Anthem*. MSS. must be in full score with accompaniment. The names of unsuccessful competitors will not be disclosed. The selection of words is left to the competitors, but if copyright words are used, a letter granting us free use of them must be sent with the MS.

The conditions are as follows:—(1) MSS., marked outside "Competition," must be sent to our offices, 29, Paternoster Row, London, E.C., not later than September 7th. (2) To annual subscribers the competitions are open free; a sixpenny postal order must be enclosed with every MS. sent in by non-subscribers. (3) Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the composer. (4) No MS. will be returned unless a stamped addressed envelope is sent for that purpose. Every care will be taken, but we cannot be responsible in case of loss. The result will be announced in our October issue. (5) We reserve the right to withhold the prize if, in our opinion, there is no composition of sufficient merit sent in. (6) Our decision shall be final.



## Criticism of Short Compositions.

WE are prepared to give brief criticisms on short compositions sent in for that purpose. The conditions are these:—(1) Not more than one composition must be sent at a time. (2) No MS. can be returned unless a stamped addressed envelope is enclosed. (3) To every MS. must be attached the name and address of the sender and the coupon found in the advertisement columns of the current issue. (4) Compositions (with "Criticism" marked outside the envelope) must be sent to our office, 29, Paternoster Row, London, E.C., by the end of the month.

If desired, a more detailed criticism will be sent by post on payment of one shilling for a tune or chant, or at the rate of one shilling per page (octavo size) for an anthem.

"ELMSLEIGH," by H.B., is a S.M. tune of average merit, its weak points being a monotony produced by absence of modulation and by the limited compass of the alto part, and ungrammatical part-writing at the end of the 2nd and 3rd lines where there are consecutive 5ths. Three of the four cadences are authentic, and this, with the restricted compass of the melody, does not make for interest or variety.

"ASCENSIONTIDE," by S.B.C., intended for A. & M., 145, "O Christ our Joy," is a well-written tune in the style of a German choral. We do not like the harmonies at the beginning of the third line, nor those at the end of the 5th line; the first convey the effect of a false relation, while the second exhibit four consecutive 4ths between the inside parts. The part-writing is excellent. We shall hope to see more of this composer's work.

G MINOR sends us a Vesper to the words, "To Thee, O God of truth and life." The harmony is

correct, and the part-writing smooth; while the modulations are correctly carried out with the exception of a rather abrupt change from E minor to the dominant 7th of C at the commencement of the last line. But the tune would need some alteration to suit the words to which it is set, the accents at the commencement of the 2nd and 4th lines being incorrectly placed. Our correspondent should carefully note the accented words or syllables in the hymn before proceeding to set it to music. Words of small importance, such as prepositions and conjunctions rarely, if ever, receive stress or emphasis.

CHALYBEATE sends a Children's Hymn with Chorus which has merit in regard to both harmony and part-writing. The bass of the 2nd line is too low, and the 1st line of the refrain has some bad hidden 8ves (in proceeding from a 7th to an 8ve) in the treble and alto. The special accent and holding note on the word "of," in the 7th line, are not desirable.

## THE Free Church Musicians' Union.

President: Dr. ORLANDO A. MANSFIELD.

Treasurer: Mr. J. E. LEAH, F.R.C.O.

Sec.: Mr. H. F. NICHOLLS, A.R.C.O., Newport, Mon.

IN connection with the Cardiff and Newport Centre a Summer Conference was held on Wednesday, June 23rd, in Roath Park Presbyterian Church, Cardiff. Mr. W. A. Richards presided, and there was a good attendance of members, including the General Secretary, Mr. H. F. Nicholls. An organ recital was given by Mr. Richards, the programme including compositions by Rheinberger, Lemare, Rachmaninoff, and Widor. An adjournment was then made to the school-room, when an interesting paper was read by Mr. D. W. Evans, of Bethany Baptist Church, Cardiff, upon "A Talk about Hymn Tunes." The subject was first treated historically, and then upon their general use in the services of to-day, with varied methods of renderings, &c. Illustrations were supplied by a vocal quartet which added much to the effect of the lecture. Refreshments were served during the evening, which had been kindly provided by Mr. Richards, and at the close a cordial vote of thanks was passed to Messrs. Richards and Evans, and all who had taken part, proposed by Mr. Fred Jones, secretary of Newport Centre, and seconded by Mr. Norman Kendrick, secretary of Cardiff Centre. Some new members were afterwards enrolled.

The Second Meeting of the Liverpool Centre was held on Thursday evening, July 8th, at Sefton Park Presbyterian Church. Mr. R. Francis Lloyd, Mus. Bac., presided, and gave an interesting address on the aims and objects of the Union as bearing upon the work of

organists and choirmasters, and also upon their social relationship one with another. The Rev. Alex. Connell, M.A., B.D., extended a cordial welcome to the members on behalf of the church in which they met. He considered the Union with its lofty ideals to be most praiseworthy, and wished it all possible success. Most sympathetically Mr. Connell alluded to the obvious fact that an organist's path is not always a rosy one, and he hoped the work of the Union would make for more ease and comfort in the discharge of the duties of the sanctuary.

Mr. Harry Evans, F.R.C.O., then gave an interesting address on, "The influence of musical competitions upon Free Church choirs and singing." This included many points and suggestions worthy of consideration, notably the fact that many choirs thought themselves the best till they came in contact with other choirs on the competitive platform, and found that it was not so. As a rule, organists and choirmasters have little opportunity of hearing the services in other churches, and so did not know other means and methods than their own. Mr. Evans pleaded for better music and more reverence in the renderings. In the discussion following it was suggested that a Festival of Local Free Church Choirs be held during the winter similar to the one recently held in London, and the Committee were asked to carry out this proposal. During the evening, selections from Bach's part-songs were rendered, and a hearty vote of thanks was accorded to all who had taken part in the Conference. Mr. J. A. Hebson has proved an ideal Secretary for the Centre.

A meeting was held in Newcastle of the local Centre committee, on July 16th, to arrange for the autumn programme. The President, Dr. Orlando Mansfield, who was passing through the city at the time, was present, and gave a short address upon the various details of the F.C.M.U. and its work in the District Centres.

# CHORAL DANCES.

FOR MIXED VOICES (Unaccompanied).  
Composed by ARTHUR PEARSON.

Words by M. S. HAYCRAFT.

No. 1. Minuet—"Song of Spring."

No. 2. Gavotte—"Song of Roses."

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## No. 3—Waltz—"AN AUTUMN SONG."

M. S. HAYCRAFT.

ARTHUR PEARSON.

*p e dolce.*

SOPRANO. Crown'd with the

ALTO. Crown'd with the

TENOR.

BASS.

ACCOMP. *Con spirito.* *p e dolce.*

gold - en light, - Come through the burn - ing leaves, . . . Glad

gold - en light, - Come through the burn - ing leaves, . . . Glad

*ten.* *poco a poco cres.*

*ten.* *poco a poco cres.*

*poco a poco cres.*

Choral Dances, No. 3.

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# AN AUTUMN SONG.

*ten.*

Au - tumn, ra - diant-bright, With guer - don of the sheaves!

Au - tumn, ra - diant-bright, With guer - don of the sheaves! Of the sheaves!

*più f*

Crown'd with the gold - en light, At - tune the Har - vest Hymn,

*più f*

Crown'd with the gold - en light, At - tune the Har - vest Hymn,

*più f*

Crown'd with the gold - en light, At - tune the

*più f*

Crown'd with the gold - en light, At - tune the Har - vest Hymn,

*più f*

Sweet mel - o - dy bring - ing, So joy - ful - ly ring - ing; Fair val - leys, your har - mo - ny

*più f*

Sweet mel - o - dy bring - ing, So joy - ful - ly ring - ing; Fair val - leys, your har - mo - ny

*più f*

Hymn, Sweet mel - o - dy bring - ing, So joy - ful - ly ring - ing;

*più f*

Sweet mel - o - dy bring - ing, So joy - ful - ly ring - ing,



# AN AUTUMN SONG.

*ten.* *mf*  
bring, Fair  
bring, Fair val - leys, your har - mo - ny bring, Fair  
Fair val - leys, your har - mo - ny bring, Fair  
Fair val - leys, your har - mo - ny bring, Fair  
*ten.* *mf*  
val - leys a - wake and sing, Sweet har - mo - ny bring.  
val - leys a - wake and sing, Sweet har - mo - ny bring.  
val - leys a - wake and sing, Sweet har - mo - ny bring.  
val - leys a - wake and sing, Sweet har - mo - ny bring.  
*p rall.*

*f risoluto molto.*  
Crown'd with the gold - en light, — Come through the burn - ing leaves,  
*f risoluto molto.*  
Crown'd with the gold - en light, — Come through the burn - ing leaves,  
*f risoluto molto.*

# AN AUTUMN SONG.

*Più f*  
Glad Au-tumn, ra-diant-bright, With guer-don of the

*Più f*  
*Marc.*

*mp sostenuto.*  
Come, sing the Har-vest Hymn, Come, sing the  
sheaves!

*mp*

*mf*  
Sweet mel-o-dy bring-ing, So joy-ful-ly ring-ing; Fair  
Sweet mel-o-dy bring-ing, So joy-ful-ly ring-ing; Fair  
Har-vest Hymn, Sweet mel-o-dy bring-ing, So joy-ful-ly ring-ing;  
Sweet mel-o-dy bring-ing, So joy-ful-ly ring-ing;  
Sweet mel-o-dy bring-ing, So joy-ful-ly ring-ing;

*mf*

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# AN AUTUMN SONG.

*piu f* *ten.*

val - leys, your har - mo - ny bring,

*piu f*

val - leys, your har - mo - ny bring, Fair val - leys, your har - mo - ny bring,

Fair val - leys, your

*ten.*

Fair val - leys, your

*piu f*

*f* *molto rall.* *FINE.*

Fair val - leys, a - wake and sing. *FINE.*

*f* *molto rall.* *FINE.*

Fair val - leys, a - wake and sing. *FINE.*

*f* *molto rall.* *FINE.*

har - mo - ny bring, Fair val - leys, a - wake and sing. *FINE.*

*f* *molto rall.* *FINE.*

har - mo - ny bring, Fair val - leys, a - wake and sing. *FINE.*

*f* *molto rall.* *FINE.*

\* Small notes intended for last time only.

*pp* *poco meno mosso.* *cres.*

Tra la la la, Tra la la la, Tra la la la,

*pp* *cres.*

Tra la la la, Tra la la la, Tra la la la,

*mp* *con espress.* *cres.*

Sing, sing, Though the sum - mer end - eth, Love, love,

*pp* *cres.*

Tra la la la, Tra la la la,

*poco meno mosso.* *pp* *cres.*

*mp* *cres.*



# AN AUTUMN SONG.

*mp*  
Tra la la la, Tra la la la, Tra la la la

*mp*  
Tra la la la, Tra la la la, Tra la la la

Au - tumn beauty send - eth; Heart, O be not fear - ing, Light is still ap - pear - ing

*mp*  
la la, Tra la la la,

*mp*  
Tra la la la, Tra la la la, Tra la la la

*f*  
Tra la la la, Tra la la la, Tra la la la

*mp*  
Tra la la la, Tra la la la, Tra la la la

*cres.* *poco dim.* *più f*  
Tra la la la, Tra la la la, Sing, sing,

*cres.* *poco dim.*  
Tra la la la, Tra la la la, Tra la la la,

*cres.* *poco dim.*  
Sing, O sing Thro' the Har-vest - ways, Tra la la la

*cres.* *poco dim.*  
Tra la la la, Tra la la la

*cres.* *poco dim.* *più f*  
Tra la la la, Tra la la la

*cres.*  
Though the summer end - eth, Love, love, Au - tumn beau-ty send - eth

*cres.*  
Tra la la la, Tra la la la, Tra la la la

*cres.*  
Tra la la la, Tra la la la, Tra la la la

*cres.*  
Tra la la la, Tra la la la, Tra la la la

*cres.*  
Tra la la la, Tra la la la, Tra la la la

# AN AUTUMN SONG.

*molto cres.*

Heart, O be not fear - ing, Light is still ap - pear - ing, Sing, O sing

*molto cres.*

Tra la la la, Tra la la la, Sing through the gold - en

*molto cres.*

Tra la la la, Tra la la la, Sing through the gold - en

*molto cres.*

Tra la la la, Tra la la la, Sing through the gold - en

*molto cres.*

*poco rall.* *ff a tempo, pomposo sempre.*

Through the har - vest - ways, Sing, sing, Though the summer end - eth

*poco rall.* *a tempo ff*

har - vest - ways, Sing, sing, Though the summer end - eth

*poco rall.* *a tempo ff*

har - vest - ways, Sing, sing, Though the summer end - eth

*poco rall.* *a tempo ff*

har - vest - ways, Sing, sing, Though the summer end - eth

*poco rall.* *ff a tempo, pomposo sempre.*

*cres.*

Love, love, Au - tumn beau-ty send - eth, Heart, O be not fear - ing, -

*cres.*

Love, love, Au - tumn beau-ty send - eth, Tra la la la,

*cres.*

Love, love, Au - tumn beau-ty send - eth, Heart, O be not fear - ing, -

*cres.*

Love, love, Au - tumn beau-ty send - eth, Tra la la la,

*cres.*

# AN AUTUMN SONG.

*Con fuoco.* *ten.*  
 Light is still ap - pear - ing, Sing of Au - tumn days, Sing,  
*Con fuoco.*  
 Tra la la la, Tra la la la la, Tra la la, Tra la la  
*Con fuoco.*  
 Light is still ap - pear - ing, Sing of Au - tumn days, Tra la la, Tra la la  
*Con fuoco.* *ten.*  
 Tra la la la, Tra la la la la, Tra la,  
*Sra.* *ten.*  
*Con fuoco.* *ten.*  
*ten.* *rall.* *pesante.* *D. C. al Fine.*  
 Sing, Break forth, O glad heart, Sing thou praise.  
*pesante.* *D. C. al Fine.*  
 Tra la la, Tra la, Sing thou praise.  
*rall.* *pesante.* *D. C. al Fine.*  
 Tra la la, Tra la, Break forth, O glad heart, Sing thou praise.  
*ten.* *pesante.* *D. C. al Fine.*  
 Tra la, Sing thou praise.  
*ten.* *D. C. al Fine.*  
*ten.* *rall.* *pesante.*  
*ten.*

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## THE

**Nonconformist Choir Union**

President: Mr. E. MINSHALL.

Chairman of Committee: Mr. T. R. CROGER.

Conductor: Mr. FRANK IDLE, A.R.A.M.

Organist: Mr. J. A. MEALE, F.R.C.O.

Secretary: Mr. BERRIDGE, 24, Wallingford Avenue,  
North Kensington, London, W.**TWENTY-FIRST ANNUAL FESTIVAL.**

(By a Special Reporter).

THE coming-of-age Festival of the Nonconformist Choir Union was held at the Crystal Palace on July 3rd. The interest in the various fixtures was as keen as ever, and an appreciative audience gathered at eleven o'clock to listen to the Choral Competitions in two classes (large and small choirs), in which twelve choirs entered, six in each class. A pleasing feature of the competition was the first appearance of some of the contestants who, although not successful in gaining the award, justified their position in the contest by giving a good account of themselves. The various points of merit and demerit will be dealt with in the report of the adjudicator, Mr. Allen Gill, F.R.A.M. The victory in the larger choirs (Class A) was gained by Ebenezer United Methodist Church, Barnsley, who having gained the Challenge Shield for three consecutive years, now retain possession of the much-coveted trophy. Mr. John E. Ward, the conductor, may well be gratified at the result of the careful training of his singers, and they of their conductor. The second place was taken by Mr. Joseph Farey's choir from Park Road, Rushden, whose rendering of Elgar's "Weary Wind of the West" was much admired.

In the smaller choirs, the contest was equally keen, the award falling to Hope Congregational Choir, Denton, conductor, Mr. James Hardy. This choir has in former years known the sweets of victory in the same contest, and it is pleasing to note that the quality of the choir has remained in such good trim during the years which have elapsed since the last entry. The unusual feature of a lady conductor was furnished by the Vineyard Congregational Choir from Richmond, under the leadership of Mrs. Nelly Lyne, who secured the second prize. Each choir was excellent, and the award was well received. Other choirs from Chatham (Central Hall), Dartford (Wesleyan), Hemel Hempstead (Marlowes Baptist), and Rushden (Wesleyan), also entered in this Class. In Class A, Hanley (Eastwood Vale Baptist), Deptford (Central Hall), Portsmouth (Stamford Street United Methodist), and Matlock (Primitive Methodist), also sent up choirs, the geographical positions bearing good testimony to the wide-spread influence of the Union in various parts of the country.

At 3 o'clock, Miss Margaret Furness, A.R.M.C.M., gave an excellent recital on the great organ. Her programme was as follows:—Grand Chœur (*Salomé*), Andante Religioso (*Grisson*), Fourth Concerto, F major (*Handel*), Prelude and Fugue, G major (*Bach*), Fantasia, E♭ major (*Saint-Saëns*). She was loudly applauded after every item for her tasteful playing and brilliant execution.

The chief event of the day was of course the Grand Festival Concert at four o'clock, given by 4,000 adult singers, with the full orchestra of the Union, which comprises nearly two hundred members. The singers were gathered from 110 choirs in London and suburbs, and over sixty from the Provinces. A very large contingent was furnished by the Manchester and District

Nonconformist Choir Union, whose members formed the solo choir in the Festival Concert.

The "changes which will surely come" this year left their mark on the Festival, the Conductor's desk being efficiently filled by Mr. Frank Idle, A.R.A.M., who succeeds Mr. E. Minshall, and a newly-appointed Organist—Mr. J. A. Meale, F.R.C.O.—who ably filled the position occupied for so many years by Mr. Fountain Meen. The programme was as usual carefully chosen, with a view to effectiveness on the Festival day as well as furnishing choice items for subsequent use in local centres and by individual choirs. The opening hymn, "Austria," to T. H. Gill's fine words, "Lift thy song among the Nations," was a splendid commencement. Goss's "Praise the Lord, O my soul," was ably rendered by the Choir—the Manchester Union taking the verse parts in excellent style (in spite of being rather overweighted by organ tone).

The vocalist was Mr. Alfred Heather, who took the place of Miss Edith Evans, unable to appear owing to illness. Mr. Heather's fine rendering of "Sound an alarm," was enthusiastically received, and its warm welcome was very richly deserved. The verse parts were again taken by the Manchester Choir in J. E. West's tuneful Harvest anthem, "Father of Mercies, God of Love." The Orchestra was next heard in the Overture to Ambroise Thomas' "Raymond," the delicate passages finely rendered, but at a short distance almost inaudible. The fine balance and beautiful blending of excellent tone were noted with pleasure. A splendidly effective item was Sir Hubert Parry's chorus, "The God of our fathers," from *Judith*. There was a familiarity with the score which was welcome, and the syncopated notes—thickly scattered throughout the piece—were very effective.

Quite a welcome greeted the organ solo announced to be played by Mr. Meale, whose fame in the North as a recitalist was familiar to many of the provincial choirs. Their expression of thanks for good things to come was amply justified, and the intelligent interest of the choir and audience found expression in twice recalling the talented executant and unmistakably demanding a repetition. The item selected was Mr. Meale's own composition, "Rhapsody No. 1," successfully designed to exhibit the capabilities of the large organ. The choral number which followed was Smart's beautiful duet, "The Lord is my Shepherd," arranged for four voices by R. H. Bellairs. It is good to get such a composition into church use, but the "arranging" did not seem to improve a familiar friend. The rendering however was all that could be desired, and the anthem will doubtless be a popular number in many a service and festival. Mr. Heather had a most enthusiastic reception on his appearance to render "Onaway, awake, beloved," which was sung in very fine style. Mr. Heather seemed to have no difficulty in filling the vast area. The closing number in Part I. was "Thanks be to God" (*Elijah*), which may possibly have lost a little of its dignity by being taken a shade fast, but which was most admirably sung, with great attention to time, tune, and expression, furnishing the choicest piece of choral singing (apart from the great Festivals) to which it has been the writer's fortune to listen.

During a brief interval, the prizes in the Choral Competitions were presented by the President, Mr. E. Minshall.

How often the interest in a Festival Concert culminates at this point! The heavy items disposed of, the excitement of the presentations over, it sometimes happens that the programme "tails off" into weariness. But the reverse experience was enjoyed on this occasion, the first item in the second part, an unaccompanied part-song, "To Daffodils" (R. Quilter),

revealing powers of expression quite unusual in such a large body of singers gathered under the conditions which obtains for the Festival. The rendering was an eloquent testimony to much painstaking work by the conductor at rehearsals, and of very appreciative response on the part of the singers. This item furnished the key to the excellence of the preceding numbers—the attention to detail being noticeable from the commencement. Mr. Alfred Heather sang Cowen's "When the world is fair," in a most expressive fashion, to the delight of the audience. The presence of the Manchester Union was made the occasion of a special item in the programme, a fine rendering of Bach's "My soul, O praise the Lord my God," under the baton of their own conductor, Mr. Granville Humphreys. Nothing was to be desired in the steadiness of the singers or the skill of the conductor in piloting the choir. The "March" from *Cornelius* is always an acceptable item, and its brightness was a welcome feature on this occasion. Fine orchestral effects were obtained in J. H. Maunders' "Song of Thor," a stirring chorus setting of Longfellow's words. The Bass singers found a good field for forceful singing in the "thunderer" passages, and made much of their opportunity. The piece was unmistakably and enthusiastically re-demanded—the second rendering being if anything finer than the first. The Barnsley Choir here gave a rendering of "Moonlight and Music," their chosen piece in the morning's contest, and justified the judge's verdict in the excellence of their singing. The closing item of the programme was "With sheathed swords," the triumphal March from Sir M. Costa's "Naaman"—a very fine choice for its position, and in which the choir shewed evident enjoyment in declaiming the *fortissimo* passages which welcome the hero.

A word of congratulation is due to Mr. Idle for the excellence of his conducting—every passage received adequate attention—and for the good understanding which he had been able to create between the singers and the baton. The Choir should be commended for their splendid attention, and for the fine efforts which were made throughout to render the various pieces with adequate expression. Mr. Meale's position is doubtless assured, his valuable services at the organ being appraised at their true value. It is no flattery to say that much of the success of the concert was due to the very fine support rendered by the organ. A word of praise is due to Mr. S. W. Tucker and his staff of Stewards for their efficient seating arrangements, which were admirably carried out. Mr. Berridge, the Secretary, was "here, there, and everywhere" during the day, discharging his many duties in his usual genial manner.

A minor attraction was the rendering by a choir of 200 voices of Mr. Berridge's Harvest Cantata, "A Harvest Song of Praise," in the evening. This tuneful little work was conducted by the composer, with Miss Kate Grant and Miss May Grant in the solo parts. The singing was good, and the work was well received. The second part contained solo items by the principals; and for the choir, a rendering of "Excelsior" (Balfe), arr. for four voices, and a Choral Fantasia of National Airs—two popular items. Mr. Frank Meen was at the organ, and Mr. Archibald Huxley at the piano.

So "the long day closes," and the Union in attaining its majority is to be congratulated on the bright outlook for the future, and be encouraged on its excellent work in improving the worship music in the Free Churches.

## ADJUDICATOR'S (MR. ALLEN GILL) REPORT ON THE CHORAL COMPETITIONS.

THE Maximum number of marks was 80 for each piece.

The contests were most interesting, and the standard of Choral singing remarkably good; but many of the choirs have to learn the importance of tone colour—*word painting*—and the beautiful effects which may be obtained thereby. It is not sufficient to faithfully observe the marks of expression—though that is very important. A good technique only pleases up to a certain point. It never touches the heart. That which does touch the heart, comes from the very heart of the singers themselves, and comes from them with an intense realisation of the fullest and deepest meaning of the words, a meaning which must be expressed by appropriate treatment in tone and colour. This is an art too, but it must be that height of art which conceals art. Technique must never be more than a means to this end.

### CLASS B.

(Choirs of not less than 16 and not more than 25 voices).

(Test Piece: "Blessed are the men" (Mendelssohn).

NO. 1. HOPE CONGREGATIONAL CHURCH, DENTON. Conductor, Mr. James Hardy.—*Test Piece*. In my opinion the tempo was too fast. The Metronome mark is  $\text{♩} = 96$ , but there is a suggestion of the time in the words "*Allegro moderato*,"—and the singing would have gained much by a little yielding to the influence of the "*moderato*." The attack was generally very good, though there was a little looseness on page 46. The balance of tone was fairly good. The Sopranos were a trifle hard in one or two places, and the Altos in their excitement forced the tone slightly. On page 49, on the words "gracious" and "compassionate," I would have liked a little more expression, even at the cost of a slight broadening of the time. The notes were correctly sung, and the general effect was good. Marks, 69. Selected Piece: "*Hymn to Music*." The attack and enunciation of the words were extremely good, and the expression generally was very good. The Sopranos were not all in tune on some of the high notes, and the Tenors forced the tone in their lead on page 10. The tone balance was good, and although they dropped in pitch, the general effect was decidedly good. Marks, 71. Total, 140. *First Prize*.

NO. 2. VINEYARD CONGREGATIONAL CHURCH, RICHMOND, SURREY. Conductor, Mrs. Lyne.—*Test Piece*. Here again I felt the tempo was too fast. The Sopranos were good in the opening subject, the Tenors not quite so good. At bar 1, page 46, they were out of tune. The tone of the choir was rather light in quality. The expression was fairly good. Not enough expression and colouring were given to the words, "gracious" and "compassionate," on page 49. The general blend of the choir was spoilt by one tenor voice being too prominent. The Basses were weak in tone. Marks, 66. Selected Piece: "*The Long Day Closes*." In this piece the choir improved very much. The blend of the tone was better; but one tenor voice was still irritatingly prominent—a fault of over earnestness and anxiety, no doubt. The phrasing of the words was very good, and the pitch was fully maintained. Marks, 73. Total, 139. *Second Prize*.

NO. 3. CHATHAM CENTRAL HALL. Did not compete owing to the illness of the conductor.

NO. 4. DARTFORD WESLEYAN. Conductor, Mr. E. H. Phillips.—*Test Piece*. The Sopranos began out of tune; in fact, the whole choir was out of tune throughout. The expression was moderately good. The general effect was spoilt by the faulty intonation. Marks, 44. Selected Piece: "*Slumber, Darling*." In

this piece the intonation was much better, and consequently the blend and balance of tone improved. The words, expression, and general effect were good. The Tenors were not quite in tune at the 3rd bar from the end, and this affected the pitch of the choir in the last two bars. Marks, 64. Total, 108.

No. 5. MARLOWES BAPTIST CHURCH, HEMEL HEMPSTEAD. Conductor, Mr. Alf. Goodman.—*Test Piece*. The Sopranos started off with a very decided and vigorous attack—certainly not *piano*. I again had the discomfort of listening to another dominant and throaty tenor. The intonation was not good. There were several cadences where the pitch was faulty; for instance, two bars before letter A, and the 5th and 6th bars on page 57. Tenors got a very good tone on "Blessed" on page 51. The choir, as a whole, did not finish *pp*. The singing was too jerky. It wanted more *legato* treatment, and more ease in the termination of the words. Marks, 44. Selected Piece: "The Singers." The marks of expression were not carefully attended to. The Tenors were not decided about the C $\sharp$  in 1st bar on page 2. The blend of tone was not very good. I gave them no marks for this piece in consequence of the accompanist striking a note on the piano in which *should have been* unaccompanied music.

No. 6. PARK ROAD WESLEYAN, RUSHDEN. Conductor, Mr. Fred Betts.—*Test Piece*. The opening phrase was not sung *piano*. It was *mf*. One "throaty tenor" was far too prominent throughout. The Sopranos showed a tendency to scoop up the high notes; especially in the bar after letter C, on page 50. The intonation was faulty in one or two places: particularly two bars before letter A. The expression was good at the first four bars, page 49. The blend of tone might have been better. One tenor and one alto always too prominent. (The accompanist at times gave too much accent in the Bass part). The choir was lacking in Rhythm. Marks, 47. Selected Piece: "A Slumber Song." Generally speaking this was fairly well sung. The words were clear, but the *pp* marks were not regarded. The Basses were rather "woolly," and the Sopranos pushed the top notes. The blend was again spoilt by one tenor and one alto being too prominent. The pitch was kept. Marks, 52. Total, 99.

## CLASS A.

(Choirs of not less than 26 and not more than 40 voices).

Test Piece: "This is the day" (Lemare).

No. 7. EASTWOOD VALE BAPTIST CHURCH, HANLEY. Conductor, Mr. E. Chell.—*Test Piece*. The attack of the Basses and Tenors was not good. At the 12th bar both parts were decidedly out of tune. The Basses were sharp at bar 5, page 3. In the verse part, on pages 5 and 6, the Tenors and Basses were very much out of tune. I noticed that the choir took a breath in the middle of the word "ever" (page 7, bar 10). All through this anthem the choir showed a marked tendency to force their voices, consequently the blend of tone was not good, and the intonation became faulty. The attack was good in places, particularly at "Christ our Passover," on page 8; but the singing was wanting in expression. Marks, 46. Selected Piece: "The Parting Kiss." The time value of the notes was not always strictly regarded. At the phrase, "Oh! gentle, loving girl," I felt a want of tenderness in the singing. The ends of the phrases were hard and jerky. The words were clear, but I wanted more smoothness and ease, more sympathy and expression. The blend of tone was better than in the Test Piece, and the pitch was well maintained. Marks, 50. Total, 96.

No. 8. PARK ROAD BAPTIST, RUSHDEN. Conductor, Mr. J. Farey.—*Test Piece*. The attack of the Tenors and Basses at the words, "This is the day," was good, and the tone of the choir at the word, "We will rejoice" (on page 3), was quite joyous, but well restrained. The bass subject (page 3, bar 4) was clear, but there was just a tendency to force the tone. The Tenors spoilt the blend of tone at page 4, bar 8, and then were out of tune on the last bar of page 4. The other parts were very good. The Basses sang their opening phrase of the verse part, "Because His mercy," very well; the tone was good and the words clear. The Tenors started this part with certainty and ease, but they lost the pitch at bar 5, page 6, and again at bar 7, page 7. The singing of the verse part was good, with the exception of the points mentioned. The Tenors were again at fault at bar 13, page 8, the E $\sharp$  was not in tune. The attack here was really good, and the words were very clearly enunciated. The tone was good, and the expression on page 10 was excellent. The general effect and the blending of the parts was quite good. Marks, 69. Selected Piece: "Weary Wind of the West." The opening phrases were beautifully sung; the inside parts moving along with ease and good expression, particularly on page 3, at the words, "Come from the distance." The *piu tranquillo*, beginning at the words, "Bearing the sun's last sigh," might have been softer in tone. At the *piu mosso* the tone was good and the words quite clear. I should have liked a little more *colour*, especially on the word "rush." In the last seven bars of this section (page 5), the effect of word-colouring was really good. Pages 6 and 7 were beautifully sung. The tone of the Sopranos on the word "all" (1st bar, page 7) was delightful. The blend of the voices was better in this part-song, and the pitch was excellently maintained. Marks, 74. Total, 143. Second Prize.

No. 9. DEPTFORD CENTRAL HALL. Conductor, Mr. B. Gunton Smalley.—*Test Piece*. This choir began with a very weak attack, and then were not in tune. The Sopranos and Altos were better than the Basses and Tenors at this point. The Altos were uncertain at bar 9, page 3; and the Sopranos showed a decided tendency to press the tone—and to get sharp. The whole choir was out of tune on page 4. The Basses at the opening of the verse section were out of tune. The Tenors, besides being out of tune, were throaty. The Altos were shaky on page 6, and the notes were not quite correct. One soprano—over anxious—started a little too soon at bar 13, page 7. The blend of tone was not good, and the general effect was only moderate, because of the faulty intonation. Marks, 44. Selected Piece: "The Sea hath its Pearls." In this piece the singing was a little better; but the terminations of the words were too vigorous. The Contraltos were not quite sure of their note on the word "heart" (6th bar). The Tenors also were uncertain in the 1st bar, page 53. There was a decided tendency to force the tone on pages 53 and 54. The Sopranos were not unanimous in the pitch, and the final chord was uncertain for a time. It gradually settled down, and they finished in tune. The Tenors improved, and the general blend was better. I have no hesitation in saying that this choir is capable of better singing than that which I heard in the Competition. (Total marks not given).

No. 10. EBENEZER UNITED METHODIST, BARNLEY. Conductor, Mr. John E. Ward.—*Test Piece*. Attack excellent. A little tendency to sharpen on bar 12. The rhythm was good, and the expression was at once felt—it was *living*. The choir in their enthusiasm pushed the pitch up a little. The expression in the *Piu Lento* was very warm. In the verse part, one of



the basses forced up the pitch—he was just a trifle too enthusiastic. The subdued singing on page 6, and the first ten bars of page 7, was really delightful. The tone on the words, "mercy," "gracious," "endureth," was excellent, full of real feeling. In the "*Allegro Maestoso*" section, page 7, there was a good grip of the accent, but just a tendency to over pressure. The tone at bars 14 and 18 on the third syllable of "Alle-lulia" was very good. The singing on pages 9 and 10 was full of joy and life. The final chord was a little unsteady in pitch. The singing generally was characterized by that regard to mark of expression—real feeling—and good word colouring. Marks, 74. Selected Piece: "*Moonlight and Music*." The beginning of this Serenade was very rich in tone—and still *pianissimo*. The words quite clear, with a pleasing pressure of tone on the important rhythmic portion of the bar. A fine distinction of treatment was made between the verse, "Oh to be roaming with thee in the gloaming," and the 2nd verse, "Zephyr is sighing, the moments are flying." The changes of key were admirably taken. The tone was always warm and full of feeling—the blend of the voices good, and the final cadence full of life and meaning. This choir showed a fine discrimination between the music of the anthem and of the secular piece, and the expression and colour in each case were quite appropriate. The part singing was excellent. Marks, 77. Total, 151. *First Prize*.

No. 11. STAMFORD STREET UNITED METHODIST, PORTSMOUTH. Conductor, Mr. A. Harris.—*Test Piece*. The attack of the Tenors and Basses was weak (in spite of some ladies helping in the Tenor part!) The singers were young men, and their voices scarcely mature. The blend of the voices in the softer passages was good, but in the *forte* passages the tone was forced and hard. The choir was out of tune on page 4, bars 8 and 9. In the *Lento* section on page 4 the tone was fairly good, but there was not much expression. The verse part was good, but on page 7, bars 1, 2, 3, there was a little uncertainty as to pitch, but it settled down at the 6th bar. On page 9 the Sopranos did not all sing the eight notes, and the Basses in their endeavour to get more tone at the 1st and 3rd bars, page 9, forced their voices, with the inevitable result of forcing up the pitch. The general effect was good in the softer passages, but not so good in the *forte* passages. Marks, 53. Selected Piece: "*Who is Sylvia*." Attack fairly good. The words were very clear throughout, and the tone in the *piano* passages was excellent. But in the *forte* passages they again forced their voices, and the tone and pitch suffered in consequence. The part-song was certainly better sung than the anthem. The effect was very good in spite of a tendency to press the tone unduly. Marks, 68. Total, 121.

No. 12. MATLOCK PRIMITIVE METHODIST. Conductor, Mr. L. G. Wildgoose.—*Test Piece*. Attack very good in the opening bars, but the Tenors and Basses were quite sharp, and the whole choir were out of tune at bars 9 and 10 on page 3, and again at bar 9, page 4. The *Lento* section was good, but the expression was rather cold—the words were lacking in real feeling. In the verse section, the Basses and Tenors were excellent, but the Sopranos and Altos not so good. On page 7 the attack was very good, and the Basses made an excellent effect at the 4th bar, page 8, on the word "passover." The Tenors were not quite in tune at bars 3, 4, 5, page 10. The whole choir was a trifle out of tune at the end. The singing was unequal in merit. Marks, 61. Selected Piece: "*The Soul's Longing*." A very good attack to begin with—the tone was warm, and the words sung with expression, and with cleanness and clearness throughout. The first

section was well sung. I wanted a little more expression in the *pianissimo* passage on page 4, with just a leaning on the words, to make them more expressive. In the *Con fuoco* section there was a little uncertainty in the rhythm, particularly at the word "storm;" after the tied crotchet the rhythm was weak, thereby making the passage indistinct. It was the same both times. The section beginning on page 7 might have been improved by better word colouring,—such as they gave at the words, "Then let me suffer till my heart succumbs" (on page 8), which was beautifully sung. The return to the first subject on page 9 was wanting in feeling. On page 10 there was plenty of tone, but the expression was unconvincing, and they just failed to make a true effect of the glorious opportunity here afforded. But it is a good choir, with plenty of enthusiasm, and I am sure they will improve rapidly. Marks, 72. Total, 133.

#### PUTNEY NONCONFORMIST CHOIR UNION.

On Monday, July 12th, the members of the Putney Nonconformist Choir Union gathered at the Oxford Road Institute for a Social Evening. Refreshments were provided by some anonymous friend, and prepared by Mrs. Wood and Miss Eames.

After social intercourse, Mr. H. V. Cursons, the conductor of the Union, thanked the officers of the Union who had supported him so well through the spring and summer rehearsals. He said, the Crystal Palace Festival being over, he wished to take the opinion of the members on the advisability of continuing the Rehearsals with a definite purpose. The Committee proposed that the singers should meet on every other Monday, beginning July 26th, and that the work to be rehearsed be Handel's "Judas Maccabæus," which was commenced last winter. This was passed unanimously. Mr. Cursons publicly extended an invitation to the members of Free Church Choirs in Putney and the district, to join the choir at once. Mr. Berridge, Secretary of the parent Union, was present and spoke. The Rev. Cunningham Burley, one of the Vice-presidents of the Branch Union was present, and spoke encouraging words of wisdom on the subject of "Variety in Unity," which the title of Nonconformist Choir Union seemed to imply. He would like to see more unity in other branches of Nonconformist work.

Choirs in the district requiring particulars should write to Miss Nellie A. Eames, 32, Penstow Street, Putney, S.W.

#### ASSOCIATION OF MUSICAL COMPETITIVE FESTIVALS.

The Annual Meeting of this Association was held at Messrs. Broadwood's, Conduit Street, on the 14th and 15th ult. Lady Mary Trefusis presided. Dr. Walford Davies gave an interesting address on "The Spirit and the Letter in Competition Festivals." Mrs. Layton spoke on the Training of Women's Choirs—a subject on which she can speak with experience and authority. Messrs. Harry Evans (Liverpool), Ivor Atkins (Worcester), were down for papers. The Association is growing, and is doing useful work in connection with the numerous Competitive Festivals now held every year through the country.

\* \* \* Owing to the demand on our space this month we are compelled to hold over till September issue the remainder of Mr. Dodd's article on "The Organization of a Mixed Choir."

## Choir Training.

A SERIES OF ARTICLES FOR YOUNG CHOIRMASTERS. BY CHAS. JESSOP, F.T.S.C.


### CHAPTER VI.


#### EXERCISES, ETC. (CONTINUED).

It is now necessary that special exercises should be given with a view to overcoming the difficulties which Tenors, particularly, often have in correctly producing their upper notes. So far, the highest note touched has been F, and if the recommendation to sing softly has been observed there will have been no danger of forcing, for the upper notes will have been sung in the thin register, or head voice, as it is sometimes called.

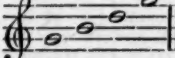
It is in the region of this note that the thick and thin registers (chest and head voices) meet. (It may be said here that the terms "open" and "closed" tones are sometimes used to indicate the notes belonging respectively to the thick and thin registers).

The ultimate aim of the voice trainer is to make the tones of the voice as near equal in quality and power as it is possible to make them, but this cannot be done by singing the medium pitched and easily produced notes loudly, and endeavouring to force the upper ones to come in the same way. The weaker notes of the upper register must be strengthened with practice, and the break must be bridged over by making this register overlap downwards, not by forcing the lower register up beyond its proper limits. Your first aim however must be to enable your Tenors to feel for themselves where and when they pass from one register

to the other. The note  of all the

preceding exercises is of course  when

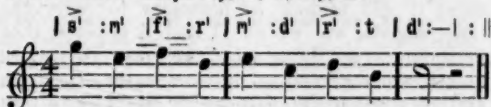
sung by men's voices, and this applies also to the following. If this note be now sung quite loudly, and the sensation accompanying its production noticed, it will be found that the whole chest seems to vibrate with it. (The sensation may be more distinctly felt in still lower notes). If the

following phrase be now sung 

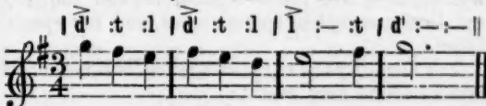
using the same force and maintaining a similar quality of tone for the first three notes, but taking the upper G softly, it will be felt that for the latter note the air in the head cavities, and not that in the chest, seems to be set in vibration. It is these sensations which have given rise to the terms "chest voice" and "head voice." What really takes place is that the vocal cords within the larynx (or the lump in the throat, known as "Adam's apple") undergo a change—a portion of these ligaments only, instead of the whole, being set in vibration by the air current as it streams through the larynx from the lungs. The

following exercises will be found useful for the strengthening of this upper register.

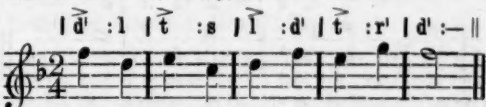
Exercise 15.—Keys B $\flat$ , B, C, D $\flat$ , D.



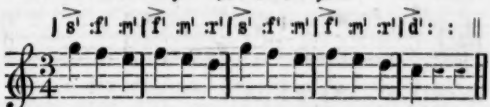
Exercise 16.—Keys F, G $\flat$ , G, A $\flat$ , A.



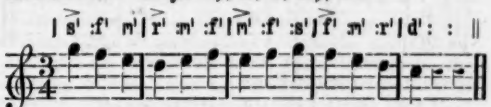
Exercise 17.—E, F, G $\flat$ , G, A.



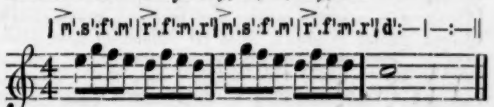
Exercise 18.—Keys B $\flat$ , B, C, D $\flat$ , D.



Exercise 19.—Keys B $\flat$ , B, C, D $\flat$ , D.

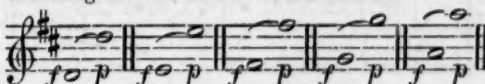


Exercise 20.—Keys B $\flat$ , B, C, D $\flat$ , D.



Soft practice must be insisted on, with correct placing of the tone and proper mouth shapes for the vowels, also a clean attack and pure, clear tone throughout, quite free from breathiness. Use vowels *oo*, *oh*, and *ah*.

With some voices it will be found that these thin register tones can be improved in fulness and carrying power, and made to more nearly resemble the thick register tones in quality, if the larynx is made to assume a low position in the throat. Where there is a difficulty in obtaining this, the following exercise will be found useful:



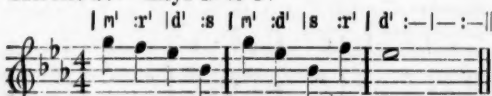
(A fresh breath to be taken at each double bar-line).

The larynx will be low when singing the lower note, and an effort should be made to move to the upper note without allowing it to rise.

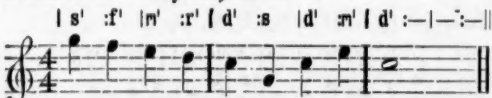
The term "mixed voice" is often applied to these upper register notes when produced with the low larynx. A great deal of practice is often required before they become easy, and care needs to be taken that there is no tightening or contracting of the throat when the effort to keep the larynx down is being made. The use of these mixed voice tones greatly assists the blending of the registers. When the student can command them it will seldom be necessary to carry the lower register up beyond D, and it is better that he should avoid doing so. The notes D, E $\flat$ , E, and F are regarded as optional notes—they can and may be produced in either the thick or thin register—the chest or head voice—but it is better not to carry the lower register beyond the note mentioned except in special cases, and for special effects.

For blending the registers the following exercises will be found very useful:

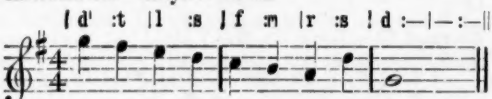
*Exercise 21.*—Keys D to F.



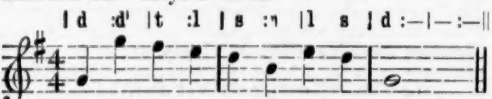
*Exercise 22.*—Keys B $\flat$  to D.



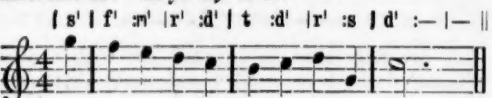
*Exercise 23.*—Keys F to A.



*Exercise 24.*—Keys F to A.



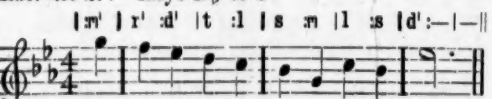
*Exercise 25.*—Keys B $\flat$  to D.



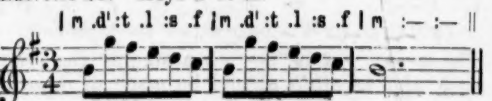
*Exercise 26.*—Keys B $\flat$  to D.



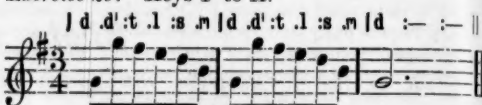
*Exercise 27.*—Keys D $\flat$  to F.



*Exercise 28.*—Keys F to A.



*Exercise 29.* Keys F to A.



(TO BE CONTINUED).

LEEDS NONCONFORMIST CHOIR UNION.

THE annual meeting of the Leeds Nonconformist Choir Union was held in the Y.M.C.A., the President, R. P. Beckworth, Esq., in the chair. Since its formation in 1906 the Union has grown in strength and usefulness. For the third time the annual Festival has resulted in a balance being placed to the credit of the reserve fund. It is not in the balance sheet where the true educationist looks for the signs of progress, but in the expanded outlook, the higher ideal of what constitutes good music, the aspiration towards more artistic finish in performance. That such progress has taken, and is taking, place is evident at the full rehearsals, and even more particularly in separate choir rehearsals. 43 choirs are affiliated with the Union, representing over 1000 voices. The President was unanimously re-elected, and in assenting to the wishes of the Council to act for a fourth year, Mr. Beckworth expressed his appreciation of the work of the Union. As organist at Belle Vue Primitive Methodist Chapel for some eleven years, and choirmaster for a lesser period, he knew something of the difficulties of the work, but had found great enjoyment in it. Mr. Jer. Stones was re-elected Conductor by the united vote of the Council, no other nomination being made. He has worked hard both at rehearsals and festivals for the success of the Union, and is popular with officials and chorus. Mr. Stones said that he was happy in his work for the Union, and though he enjoyed his work at the organ loft and in his own choir, he yet felt specially drawn towards conducting the large chorus, and had peculiar pleasure in it. Mr. Robert Pickard, A.R.C.O., was also the only nominee for the post of Organist, and received a unanimous vote. In accepting the post for a third term, Mr. Pickard indicated that he considered it a position of honour, and though conscious of his limitations he was glad to serve the Union in the capacity of organist so long as it was the general wish of the Council. Mr. Wallis Vincent, L.R.A.M., as Deputy-Conductor, and Mr. Harry Akers as Deputy-Organist, were also elected. Mr. George Winterbottom, who by his geniality and enthusiasm has done much for the success of the Union, was re-elected Chairman of the Executive. In responding, Mr. Winterbottom said that it had been a great pleasure to him to attend the Executive meetings, and to make so many good friends. The voting for the Executive was by ballot, and the following were elected:—Messrs. J. H. Atha, J. Booth, A. Hainsworth, J. Hallowell, E. Crowther, J. H. Thomas, A. L. Shires, W. Broadley, T. W. Crossland, A. Grimshaw, F. Sunderland. To the general regret of the Council, Mr. H. P. Tupman, the Treasurer, would not consent to re-nomination to that position. As the members were anxious not to lose his services, Mr. Tupman was elected assistant Secretary and Treasurer. Mr. Jas. W. Broadbent was elected Secretary and Treasurer for a fourth term, and in accepting the position thanked the Council for the vote, and also those members of the Executive who had rendered special help in the secretarial work. He announced that the selection of music for the 1910 Festival would rest upon the organist and choirmaster of every choir



in the Union, and appealed for such a collaboration of effort and judgment that the 1910 Handbook should be the best possible. Sterndale Bennett's *May Queen* will be included in the next Festival Handbook in place of the usual group of part-songs.

### TEMPERANCE FETE AT THE CRYSTAL PALACE.

THE Annual Festival of the National Temperance Choral Union was held on July 10th. In the afternoon Mr. Seemer Betts had an army of children under his baton, and very well they sang. Mr. E. W. Partridge was at the organ.

The evening concert was conducted by Mr. Frederick Williams, with Mrs. Layton, F.R.C.O., at the organ. The programme was a popular one, including selections

from the "Lily of Killarney," "Excelsior" (Balfe), and "How lovely are the messengers" (Mendelssohn).

In the Competition for Mixed Voice Choirs of from 60 to 100 singers, the first prize (the John Cory Challenge Shield, a silver badge, and certificate) was awarded to the Cardiff Blue Ribbon Choir (conductor, Mr. J. Morris), who were the winners last year; the second prize, a silver badge and certificate, went to the Reading Temperance Choral Society (conductor, Mr. A. W. Moss, F.R.C.O.).

A Competition for Mixed Voice Choirs of from 30 to 50 singers, the first prize for which was a silver vase and badge and certificates, was won by the Bristol Temperance Choral Society (conductor, Mr. F. Stone); and the second prize, a silver badge and certificate, went to the Wesley Central Hall, Portsmouth, P.S.A. Choral Society (conductor, Mr. E. E. Adams).

## Echoes from the Churches.

*Anthems or Part-Songs from our Publishers' Catalogue, to the value of three shillings and sixpence (marked price), will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month is awarded to Mr. HARLICK.*

### METROPOLITAN.

LAMBETH.—The Sunday School Anniversary Festival at Upton Chapel was celebrated on July 11th, when large congregations attended, that in the evening, in spite of adverse weather, beating all records. The fame of this festival grows year by year, and friends are attracted from all parts of the Metropolis. The singing throughout the day was excellent in every respect, and fully upheld the Upton traditions. The music included two items from the pen of the accomplished organist and choirmaster, Mr. H. Ford Benson, viz.: Processional Hymn, "Rejoice, ye pure in heart" (performed at the recent Whitsuntide S.S. Festival, Dewsbury, Yorks.), and a setting of Havergal's popular hymn and chorus, "True-hearted," besides pieces by Maunder, Gaul, A. H. Brown, Elliot Button, Nichol, &c. A small orchestra supported the organ, at which Mr. Benson presided, while Mr. Frank Davies officiated as conductor.

MARYLEBONE.—Mr. Luther L. Jubb, the organist of Aeon Baptist Church, has been presented with a gold-mounted Onoto fountain pen and a leather music case in recognition of his services.

SHEPHERD'S BUSH.—At Askew Road Wesleyan Church, Stanford's "Revenge," and a miscellaneous selection was recently given, this being the second performance this season of the same programme. A feature of the evening was Mr. Pett's song, "Love's Triumph," sung by Miss B. Thomas. The other soloists were Mr. F. Pitman, A.R.C.M.; Mr. Mantell, piano; Mr. Tone, organ. The conductor was Mr. Eustace Pett, A.R.C.M., L.R.A.M.

### PROVINCIAL.

HYTHE.—The Nonconformist Choir Union gave their annual Concert in the Institute on Monday, June 28th, before a large and appreciative audience. The choir gave a good rendering of "Praise the Lord, O my soul" (Goss), "Father of Mercies" (J. E. West), "Thanks be to God" (Mendelssohn), "The Lord is my Shepherd" (Smart), "The Song of Thor" (Maunder), "Come, live unto Me" (Sterndale Bennett), "Damasus" (Costa). Miss Marion Camburn gave three tastefully played violin solos, and vocal solos were given by Miss Howe, Mr. O. McGuire, and Mr. R.

Miller. A recitation was given by Mr. R. E. F. Richards, and a pianoforte solo was well rendered by Miss K. M. Goodison. Q. M. S. I. Bostock very efficiently conducted, and Miss Goodison acted as accompanist. During the interval, on behalf of the choir, and at their request, Mr. Minshall presented Q. M. S. I. Bostock with a gold scarf pin, and Miss Goodison with a bouquet, the former of whom replied in a neat speech.

KING'S HEATH, NE. BIRMINGHAM.—On Sunday evening, June 27th, one of the periodical Musical Services took place at the Baptist Church. A large and appreciative congregation had been attracted, as is usually the case with these quarterly services. The ordinary form of service was shortened, and the remaining time (about an hour) was devoted to the rendering of the following selections by members of the choir. The opening piece, a solo, "Come unto Me," sung by Miss Kathleen Parker (Contralto), was especially worthy of note. The next item consisted of Mendelssohn's "Hear my prayer," the solo work of which was entrusted to Miss Annie Wileman, whose singing is always a delight and pleasure to her listeners. This was followed by a quartet, "God is a Spirit," and "The Lord is mindful" (*St. Paul*), by Miss K. Parker. The last vocal contribution was "As the hart pants" (Mendelssohn), by the choir. This very interesting service was brought to a fitting conclusion by an organ solo, Variations on the Hymn Tune—"Caswall," by the highly talented church organist, Mr. C. E. Cooper, who also accompanied throughout with his accustomed masterly skill and ability.

KING'S LYNN.—On Sunday, June 27th, the Anniversary Services of the London Road Wesleyan School were held in Tower Street Church, the Rev. Gordon Bennett, Chaplain of the Leys School, Cambridge, being the preacher. The school has about 200 scholars, and at this Annual Festival there are always those among them who will take an interest in the chosen music, will attend the practices regularly, and will so render the music as to reflect credit on their trainer and give pleasure to their hearers. This year, the principal items were "Hosanna," anthem for children and choir (T. Facer); and Lane Frost's anniversary anthem, "Crown the King," which closes with a fine setting of the well-known "Miles Lane." In the first-

named the final chorus was sung with great vigour, whilst the middle movement, "Who is the King of Glory," of Frost's anthem, was rendered with sympathy and care. Two old tunes, Stanley's setting to "Lord, dismiss us with Thy blessing," and that of S. Clark, to "Blessings for ever," were enthusiastically sung, and the sweet rendering of Bentley's "Take thou my hand, and lead me," deserves mention. At the afternoon meeting, Crippen's service of song, "Lessons of the Flowers" was given, and in this the boys and girls delivered their speeches clearly and without hesitation. Of the musical part, the two items, "Pansies, lilies, roses," and the trio, "A flower there is," call for special praise.

LEES, OLDHAM.—The Anniversary Services of Zion United Methodist Day and Sunday Schools were held on Sunday, July 11th. There was a good attendance at the morning and afternoon services, but in the evening the large chapel was filled to its utmost. The choir, as usual, sang in excellent style, and the rendering of the various items greatly delighted the large congregations. The musical part was under the conductorship of Mr. Thomas A. Wood, A.R.C.O., who presided at the organ, morning and evening. The

choir sang the Te Deum (Jackson), and the anthem, "O Worship the Lord," by Alfred Hollins, the soprano solo being well rendered by Miss F. Halkyard. The afternoon service was a rich musical treat, given by the choir and the scholars of the school. The various hymns and choral marches were excellently sung. The chief feature of the afternoon was the singing of Mozart's "Gloria" from the 12th Mass, by the choir and a selection of the elder scholars, numbering about 120. Mr. Wood welded the baton, and Mr. J. E. Butterworth (the school organist) presided at the organ. The evening service opened by Mr. Wood playing as the voluntary "Finlandia," by Sibelius. Then followed the anthem, "At even ere the sun was set" (E. Turner), sung by the choir with very fine expression, Mr. J. S. Johnson acquitting himself well in the tenor solos. The other pieces during the evening were, "A Wake, put on thy strength" (Greenish), and the chorus, "Be not afraid" (Mendelssohn), both being well rendered, and appreciated by all present. At the close of the service Mr. Wood (the organist) gave a fine rendering of the "Grand Chœur in A," by Salome. The collections for the day amounted to £239, beating all records.

### Recital Programmes.

EAST HAM.—In Presbyterian Church, by Mr. J. B. Lawson:—

Overture in D	...	Morandi
Pastoral Sonata	...	Rheinberger
Allegretto	...	B. Tours
Prelude and Fugue in E flat	...	Bach
Offertoire in D	...	Batiste
Romanza	...	Peace
Chanson d'Amour	...	Gibson
Sonata in A	...	Mendelssohn
March "Pomp and Circumstances"	...	Elgar
Fantasia in D	...	Spark
Grand Chorus in A	...	Guilmant

EXMOUTH.—In Beacon Congregational Church, by Dr. O. A. Mansfield:—

(a) Alla Marcia in B flat, Op. 10	} Dr. Mansfield
(b) Quasi Pastorale in E flat, Op. 7	
Sonata in C minor, Op. 65, No. 2	Mendelssohn
Bourée in C (from the 3rd Cello Sonata)	J. S. Bach
"In Paradisum"	Dubois
Concert Allegro in G, Op. 4	Purcell J. Mansfield
Offertoire in D minor	Ed. Batiste
Impromptu in G minor, Op. 6	Purcell J. Mansfield
Chant des Soldats, Op. 67, No. 5	Ed. Silar
"The Marvellous Work" (Creation)	Haydn
"Les Voeux" (Méditation Religieuse), Op. 86	Ch. Neastedt
Postlude in C, Op. 2	Dr. Mansfield
Introduction and Variations on an Original Theme in A, Op. 47	Adolph Hesse
Cantilène Pastorale in B minor, Op. 15 No. 3	Guilmant
Third Concert Fantasia, Op. 34, in D	Otto Dienel

LOUGHBOROUGH PARK.—In the Congregational Church, by Mr. Syd. C. Baker:—

Offertoire in A	...	Batiste
Song without Words	...	Spinney
Caprice	...	Millward Hughes
Melody	...	J. A. West

LEES, OLDHAM.—In the Moravian Church, by Mr. W. Lawton:—

Triumphal Hymn	...	Bossi
Scherzo	...	Bairstow
Offertoire in C minor	...	Grinson
Theme in A	...	Hird
Mariner's Hymn	...	Luz
Overture, "William Tell"	...	Rossini
Fantasia in E	...	Saint Saens
March Religieuse	...	Chauvet
Andante, Varied	...	Haydn
Selection, "Tannhauser"	...	Wagner

PLAISTOW.—In Wesleyan Church, by Mr. Allan H. Brown, A.R.C.O.:—

Overture to Rienzi	...	Wagner
Andante in G	...	Batiste
The Russian Patrol	...	Rubinstein
Grand Fantasia in E minor	...	Lemmens
Last movement of 1st Organ Sonata, Op. 65	...	Mendelssohn
Grand Offertoire in E	...	Allan H. Brown
Descriptive Pastoral Scene	...	Dr. Dunstan
"Finlandia" (a Tone Poem)	...	Sibelius
"Traum-lied"	...	Allan H. Brown
"Capriccio"	...	Lemaigri
Schiller March	...	Meyerbeer

PRETORIA.—In Wesley Church, by Mr. H. Newbould, Mus. Bac., F.R.C.O.:—

Second Sonata	...	Mendelssohn
Grave—Adagio.		
Allegro Maestoso—Fuga.		
Overture, Ruy Blas	...	Mendelssohn
Canzonetta (from First Quartet)	...	Mendelssohn
Prelude and Fugue in G	...	Mendelssohn
Simple Aven	...	Thomé
Toccata in G	...	Dubois
Fantasia, "The Storm"	...	Lemmens
Offertoire in A	...	Wély

TORQUAY.—In Belgrave Church, by Dr. Orlando A. Mansfield:—

Air and Chorus, "The Marvellous Work" (Creation) ... ..	Haydn
Air and Variations in G, Op. 76, No. 3 ... ..	Haydn
Chorus, "The Heavens are telling" (Creation) ... ..	Haydn
Intermezzo in A minor, from the "Seven Last Words" ... ..	Haydn
Air with Variations, in A, from a Symphony in D ... ..	Haydn
Adagio and Allegro, in D minor and major ... ..	Haydn

## Staccato Notes.

The Promenade Concerts will begin on the 14th inst. The loss on the Philharmonic Concerts last season was over £400.

Dr. Campbell, of the Royal Normal College for the Blind, has been Knighted.

Mr. Joshua Lawson, the Secretary of the Sheffield Musical Festival, died suddenly last month, while preparing to attend the Handel Festival.

Mr. Paderewski will play in London in the autumn. On November 8th, his symphony will be performed for the first time in this country.

Mr. Joseph Holbrooke gave an Orchestral and Choral Concert of his own composition in Queen's Hall, which was musically a great success.

In a Cricket Match between Musicians and Artists, at Hampstead, Messrs. Kennerley Rumford, Harold Wilde, and Plunket Greene, played for the former.

The late Mr. Alfred Thornton, of Upper Norwood, left £5,000 each to the R.A.M., the Guildhall School of Music, and the Royal Normal College at Norwood.

The Prince of Wales presided at the Annual Meeting of the Royal College of Music, and also at the Annual Meeting of the Associated Board of the R.A.M. and R.C.M.

The Entries this year at the South London Musical Festival were 35 per cent. more than in any previous year. The next Festival is to be held February 26th and 28th, and March 2nd, 3rd, 5th, and 12th.

MR. ERNEST WILTON GOSS, L.L.C.M., A.R.C.M., has been successful in obtaining the diploma of F.R.C.O. Mr. Goss is a pupil of Dr. Orlando A. Mansfield, of Torquay, and is the organist and choirmaster of Union Street Wesleyan Church.

## New Music.

J. B. CRAMER & Co., 124, OXFORD STREET, W.

*Life's Miniature.* Song by Eileen Quayle. 1s. 6d. net.—A graceful and pleasing song, with violin and 'cello obbligato.

*Sweet Early Violets.* Song by Louis F. Sherrington.—A very effective song, working up well towards the end. The words are by Clifton Bingham.

*Songs of Nature.* By Maud Cunningham. Two songs, "Little White Pansy" and "The Star and the Flower."—Simple but dainty, and very useful as short encore songs.

JAMES BROADBENT & SON, LTD., 29, PATERNOSTER ROW, E.C.

*The God of Harvest Praise.* Harvest Anthem. By Charles Jessop. 2d.—This effective anthem was the Supplement in last month's JOURNAL. It is a bold and interesting composition, and at this season of the year ought to have a ready sale.

*One Harvest Tide.* A Musical Service. 4d.—The libretto is by the Rev. W. M. Kelley, and the music by Lincoln J. Hall, Arthur Pearson, Arthur Berridge, John S. Witty, T. Harding, and A. J. Jamouneau; the whole arranged by James W. Broadbent. The music is simple and melodious, and such as will be appreciated by the average congregation, some of the items being very effective.

*Ruth, the Moabitish Gleaner.* A Sacred Cantata. By John S. Witty. 6d.—This is written for S.C. & B. solos and chorus. The solos are such as can be readily sung by an ordinary choir soloist, and the whole work is not above the ability of a church choir. It is smoothly written, and would make an excellent musical item after a usual Sunday evening service.

*An Autumn Song.* By Arthur Pearson. 2d.—This is a choral waltz, being No. 3 of the composer's "Choral Dances." It is exceedingly bright, and well written throughout; the part for the tenors with an accompaniment by the other parts is very telling. We cordially recommend this interesting composition.

NOVELLO & CO., WARDOUR STREET, W.

*Folk-Dance Airs,* arranged for the pianoforte. By Cecil J. Sharp. 2s. 6d.—Young players, or in fact anyone who delights in "catchy" melodies, will find much in these fifteen airs to amuse them.

*The Fakenham Ghost.* A Cantata for soprano solo, chorus, and orchestra. By Bertram Luard-Selby. 1s. 6d.—The Rochester Cathedral organist has here given us a very dramatic work written in a free and rollicking style. As a light item for a programme this will be welcomed by many choral societies. We can cordially commend it.

*Odelette, The Dance, Chrysis, Anacreontic Ode.* Four songs for Mezzo-Soprano or Baritone, with instrumental accompaniment by E. M. Smyth. 2s. each net. Excellent songs which with full accompaniment would be most effective. The pianoforte accompaniment in many places is difficult—in fact, almost a piano solo with vocal accompaniment.

## To Correspondents.

ANDANTE.—Four beats to the bar. The last movement two to the bar.

ARTHUR.—Try Stainer's Organ Primer, published by Novello & Co.

C.J.T.—Have the 16ft. on the Swell rather than on the Great.

M.H.—No. 32 *The Organist's Magazine of Volunteers*, published at our office.

D.P.W.—(1) Yes; (2) Yes; (3) Slower; (4) Right hand.

The following are thanked for their communications:—H. B. T. (Dorking), F. S. (Sheffield), W. W. (Swansea), A. E. R. (Derby), A. T. (Bristol), C. J. (Norwich), D. P. (Camberwell), F. M. (Edgbaston), R. R. (Bradford), E. D. (Belfast).



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The late PROFESSOR E. H. TURPIN, Mus. Doc. (Warden of Trinity College, London; Hon. Sec. of the Royal College of Organists, &c., &c.), writes:—"One notable sign of the activity of English Composers of Organ Music is The Organist's Magazine of Voluntaries under the experienced and judicious editorship of Mr. E. Minshall. The work is eminently practical in many ways. As its title denotes, the contents are largely intended for church use. In this connection the design has been well carried out; and the composers writing with a definite end have succeeded in supplying organists with Voluntaries specially written for the instrument for a given object. So a highly useful series of movements have been provided of a musicianly character, and composed deliberately for a high purpose, on lines both judicious and effective. It would be invidious to name some of the composers, of whom there are many, who have earnestly come forward to do this work and skilfully performed their task. Suffice it to say they have succeeded, and we are all gainers by their well-directed efforts. The work is admirably produced and printed. Mr. Minshall's well-thought-of scheme deserves a success immediate and abiding."

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- Nocturne. H. S. Irons
- A Fragment. Arthur Berridge
- Priere. Ernest H. Smith, F.R.C.O.
- Concluding Voluntary. James Lyon

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Sketch { Mr. GRANVILLE BANTOCK.  
and Photos { Mr. FRANK IDLE, A.R.A.M.

*Anthem*—O sing unto the Lord. Frederick James, Mus. Bac.

## FEBRUARY.

Sketch { Mr. JOSEPH HOLBROOKE.  
and Photos { Messrs. JNO. F. & C. F. BOWES.

*Anthem*—Now thank we all our God. Joseph Holbrooke.

## MARCH.

Sketch { Mr. STEWART MACPHERSON, F.R.A.M.  
and Photos { Mr. JER. STONES, and Brunswick Wesleyan Choir.

*Anthem*—Christ is Risen. E. Minshall.

## APRIL.

Sketch { Dr. MADELEY RICHARDSON.  
and Photo. { Nelson Congregational Orchestra.

*Prize Anthem*—The Lord is merciful. Arthur Pearson.

## MAY.

Sketch { Mr. REGINALD GOSS-CUSTARD.  
and Photos { Mr. J. P. ATTWATER, Mus. Bac.

*Anthem*—How calmly the evening. Arthur Pearson.

## JUNE.

Sketch { Mr. JOHN E. WEST, F.R.C.O.  
and Photos { Mr. J. E. LEAH, F.R.C.O., and Guildford Congregational Church.

*Choral Dance*—A Song of Spring. Arthur Pearson.

## JULY.

Sketch { Mr. G. D. CUNNINGHAM, F.R.C.O.  
and Photos { Mr. ARTHUR PEARSON, and Westgate Baptist Choir.

*Prize Anthem*—The God of Harvest Praise. Charles Jessop.

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